The Modern Priscilla

January 1917 Ten Cents

FINANCIALLY EMBARRASSED

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The Modern Priscilla

With Which is Combined "Everyday Housekeeping"

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All Fancy Work

THE New Year has brought with it some new and interesting features in both embroidery and crochet, and it is the duty of your Fancy-work Magazine to present them to you in practical and attractive form. It isn't always possible to convey through the limited means of illustration all of the beauty of texture and color; much of that remains as a happy surprise for you if you are discerning enough to see possibilities and imaginative enough to see color.

February is the month when Priscilla Housekeepers give way to Priscilla Needleworkers, and the whole magazine becomes a Fancy-work Issue. It is the issue of all the year to keep and use for reference, for it is a valuable index to the general trend of handicraft for the year to come. In it are as many different kinds of work as its covers will hold. We only wish they held twice as much.

New Ideas

ONE of the newest and most interesting things to appear in February this year is Monastery Embroidery. You all know how popular wool embroidery is; you've seen it this winter on serge dresses if nowhere else. Monastery Embroidery is a delightful and very worth-while form of wool embroidery. Into a loosely woven square-mesh material of a nice brown color are woven or darned bold designs in the new and lovely colors found (in spite of the scarcity of dye stuffs) in wools. The durable, satisfying quality of this work, in which the thread becomes a part of the material itself, makes it especially adaptable to living-room furnishings, chair-backs, pillows, portières, and table-covers.

Battenberg Crochet is the name of one of the most striking new features, of interest to crocheters. As the name implies, the design is built on a cambric pattern, but no braids are used and the work is all done with the crochet-hook. The stitches are familiar friends used in new and effective ways, and the whole, a beautiful large centrepiece, presents a very worth-while piece of work.

Hardanger, although by no means new, is asserting its right to attention. There has been a steady increase of interest in this work for a year. In fact all forms of embroidery in which the thread becomes a part of the fabric seem to be of special interest to needleworkers now.

Crochet finds its way into every room in the house. It is happily combined in Filet monogram and initial medallion markings with French and eyelet embroidery in daisy pattern on a set of bureau, dressing-table, and bed linens. Centrepieces of all sizes and kinds in white and color and luncheon-sets will be well represented.

Cameo Knitting is another new feature, and a page of knitted centrepieces and doilies in a lovely lacy design will interest you all, whether you knit or not.

Plenty of new patterns for crocheters will be found to include a handsome new bedspread, interesting fringes for bedspreads or curtains, the indispensable yoke, towel edges, Maltese or hairpin crochet, and a filet tea-cloth and napkin, in which the work is done in a "different" way.

Tatting has its rightful place, and patchwork appears in a crib quilt. China painting, reed basketry, stenciling, weaving, and bobbin lace are other attractions.

A New Department

TURNING to page 14 of this issue you will find a new department called "Leaves from a Professional Decorator's Note-book." This is your department. It deals concisely and practically with the problems of home furnishing, offering not only general suggestions, but a practical application of its principles. In February Miss Russell's subject will be "The Selection of Rugs in General and Hand-made Rugs in Particular."

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A Roll of Linen

By
Lilla B. N. Weston

THE long room was a hive of busy workers. Great piles of old linen and muslin lay on the broad tables, and women came to cut and fold and roll and scrape. At intervals the Cathedral chimes pealed forth from the square gray tower at the left; faint sounds drifted down the cloistered spaces between the long room and the Sacristy, and farther on, from the Cathedral itself. Yet over all, in spite of occasional babbling, hung that intangible Something that is like a mysterious veil separating the Known from the Unguessed. Church buildings have this quality to a greater or less degree, according to their uses; and according to their measure of true usefulness.

Once in a while a figure would step from a closed car and flit up the walk that lay between the horse-chestnuts, ascend the stone steps, and pass through the shadowed corridor; often the Sister would step to the door of the long room and call softly to the passer-by who would by this time be hurrying up the brown stairway.

"Aren't you going to help to-day?" she would inquire in her sweet, worn voice. "I have been looking for you." She was always looking for them, good soul.

"Oh, have you, Sister?" And the figure would come trailing back, sit down at one of the broad tables, and work until the lights were turned on.

Day after day this went on. Always linen and more linen. Always the Sister's instructions as to how to cut and fold and roll and scrape. And this in America! But the Red Cross needed so many rolls, and hearts ached for the brave soldiers mowed down like fields of wheat over there in the Great War.

"Roll them tighter," instructed the Sister daily. "That is the great trouble — the bandages are often rolled too loosely, and hinder the surgeons and nurses. Roll them as tightly as you can and evenly."

One day I sat at one of the broad tables. I was rolling strips of linen tightly — tightly enough to satisfy even the gentle Sister, who was so inexorably particular. Why was she so particular? Did she see, as I sometimes saw, a vision? Were there battle-smoke and fire and blood and ghastly wounds and stricken faces in her vision too? Did she, too, in spirit, hurry up to battered man after battered man, carrying those solid cylinders of healing linen, hoping they would be tightly rolled? Did she, too, watch them soak with red and crust with horrible brown, with always that stench in her delicate nostrils? Had her patient eyes, too, seen behind the veil of distance, and faced despair and defeat and triumph and victory, and all those bloody things that make these possible? Did she, too, go down to meet those things that flourish where there is need of mountains of linen and fountains of iodine and rivers of merciful morphia?

But to-day I had the full vision of which I had been catching gleams so long.

* * * * * *

Always it is a happy family sitting around a dinner-table. Maybe it is an English table, but it scarcely matters. The maid who serves may be Norah or Olga or Marie or Gretchen or Frieda or Justine or Annunziata. It is of no consequence.

The faces about that table are passing bright and sunny and eager; the lamplight is so mellow. There are daisies on the table, I fancy, or larkspur or primrose or mignonette or sweet day-lilies. The voices are so merry. The tea is hot and fragrant, and there are many little cakes. There are always cakes. The table-cloth is ample, and garlanded with damask morning-glories; it hangs down at each side of the table, and many hands creep under its edges — linen — and the napkins are crumpled, and smoothed out again by anxious hands. Happy hands — linen — There are carved mahogany roses on the massive table-legs; and under the cloth, the table top is thick and heavy and brown.

Then, with many such meals, the cloth grows worn. So do the napkins — Mother lays them away — A little lavender — For are they not linen? And linen — it is sometimes useful — even though old. Mother does not linger on those uses — She just saves the linen. She has boys, three of them — and she does not dare think. The years go on. The chest is almost full of old linen, soft, so soft.

Robert, there on Mother's left, is tall and dignified now. (Or is his name Heinrich or François or Gorgi or Max or Nickolas?) Andy, who used to have to have his unruly hair parted for him, now wears it proudly pompadour, every shining hair brushed back most rigidly in its new-found place. Cecil is wearing his first "long ones," and feels mightily important, having solved unaided the mysteries of his first vest. Then there is Emma—*little* Emma no longer; her hair is trained high on her womanly head, and she sits down at the dinner-table with all the stately calm of twenty-two. Lucy, too, is growing up; she is already deep in the solidities of chemistry and social economics. Mother's smile is just the same though. And if Father's hair is thinner and a bit frosty, and his step not quite so buoyant — well, his eyes will always be Father's eyes.

The day comes when a hush settles about the table. It hovers for days. Robert says nothing; but one day he does not come to dinner. And Norah or Gretchen or Annunziata or Olga or whatever she is, does not lay his place any more. But when she sets the table, she pauses a moment and says a swift little prayer over his napkin. She must needs lay out the napkin, for pretension's comforting sake.

Andy's brow has been puckered and his mouth has been a straight line all these days — and then Norah has another napkin to furtively lay out and pray over.

Cecil looks at Mother a long time, in his heart. He had not thought war was coming — Robert and then Andy — Ah, but it would be hard to part from Mother! Of course there would be Emma and Lucy — the Emmas and Lucys we have always with us — but he knows how Mother will grieve and say nothing. And Father sees.

"My boy," he says, one day after breakfast, with his good hand on Cecil's shoulder, "I see how it is with you. Come, lad. *We'll go together.*"

And Norah cannot take the time to pray even hastily over so many napkins — Besides, her tongue is weary from much secret prayer, and her eyes are not as clear as they used to be. So she sends the Holy Mother after them all. Ah, the Holy Mother knows what it is to have a Boy go away — to die.

And there is the chest of snowy linen, old and soft. Mother is kneeling beside it these days, as are a million other mothers, laying out the worn cloths, the frayed napkins. Here is the set Cecil was so fond of — morning-glories it has on it, with leaves like great, protecting hearts.

Then — out in the yard near the barberry hedge, they stretch a line, Mother and Norah. It seems they cannot let the laundress do it, nor any other. For this is to hold linen — all the linen in the great chest. And Mother and Norah wash it, and hang it in the soft summer wind — and it blows and it blows — and although it is as white as snow, Mother and Norah see crimson crosses staining each shimmering square. Emma and Lucy do not see them — they cannot bear to look. But they know they are there.

The great table in the dining-room is cleared; and once again the old, thin, out-worn linen is laid upon it. Friends! The morning-glories whisper to the mahogany roses; hem leans against grain in silent caress and farewell.

"Good-by," murmurs the great table to its linen, "do your best!"

And the linen breathes back, "I'll do all I can to send them back — *if I can!*"

All day long for many days Emma and Lucy and Mother sit around the table. They eat on the breakfast-table altogether now; for on the great table is done the cutting and folding and rolling and scraping of the linen. Norah drifts in every little while to help roll a bandage, for the sake of praying over the white roll.

After a while it is all done — except the morning-glory damask. Mother looks at Norah, and Norah looks at mother. Mother gathers herself — Is she not still the strong mistress? Does war weaken even the strong ones who stay at home? Bah! —

"Norah!" Mother's voice is too firm, and her eyes are anywhere but on Norah. "Norah, you will please to cut and roll this cloth!"

"Oh, ma'am," quavers Norah, and her hands fly up to flutter over her suffering heart, "Oh, ma'am— an' if yez would please — oh, ma'am — I can't — I just can't! — I have to see about the salad, indeed, ma'am — *dear* ma'am!" —

So desperate a case! Norah, who never sees about the salad. And at two in the afternoon!

So Mother cuts the linen — the morning-glory damask — all into long strips for tight, very tight, rolls. And golden and purple crosses paint themselves everywhere except on the morning-glory damask — for that in itself is a snowy cross.

* * * * * *

Smoke, tumult, deafening noise, mud, fallen trees, mountains of destruction, heaps of dead and dying — Ah, the unspeakable, sickening, reeling horror of it!

Father is there somewhere at the bottom of one of those stinking trenches — Robert — But there remains no Robert, except the brave soul hurled suddenly into the golden Presence of its Ma- — And Andy is drowned in the sea, poor lad.

Description is but for Cecil — Cecil, who has seen Mother's eyes every time the sun has glimmered into the trenches, but whose chin is firm and whose arm is sure. — But here — will no hurrying surgeon find him? No swift, firm-wristed nurse? Blood-soaked, blood-stiffened, blood-drained — An arm and a leg and a hole in his head. — Yes, there is a musket stuck in the ground at his side. — Some one has seen, at least — Oblivion, oblivion — Has the Holy Mother forgotten?

Weeks and weeks. — The great dining-table is reset. Some one must be coming to-night. There are flowers on the table — pale white ones. Emma and Lucy move about in soft black gowns; somehow their eyes are unfathomable and very quiet, as though they saw beyond all speakable things, and answered. Mother and Norah lay on the silver together.

[CONCLUDED ON PAGE 19]

THE MODERN PRISCILLA

Vol. XXX No. 11 — ISAIAH C. PARROTT, Editor — CHRISTINE A. FERRY, Managing Editor — ETHELYN J. MORRIS, Art Editor — January, 1917

The Country Club Sweater and Mushroom Hat

New Sweaters are made to Slip on over the Head

For explanation of crochet stitches, see page 23

MUSHROOM HAT. — A new fad is represented in a crocheted hat made from eight-fold Germantown yarn, 3 skeins of gray and 1 skein of rose. Two steel hat wires (24 and 42 inch) and a No. 4 bone hook are needed.

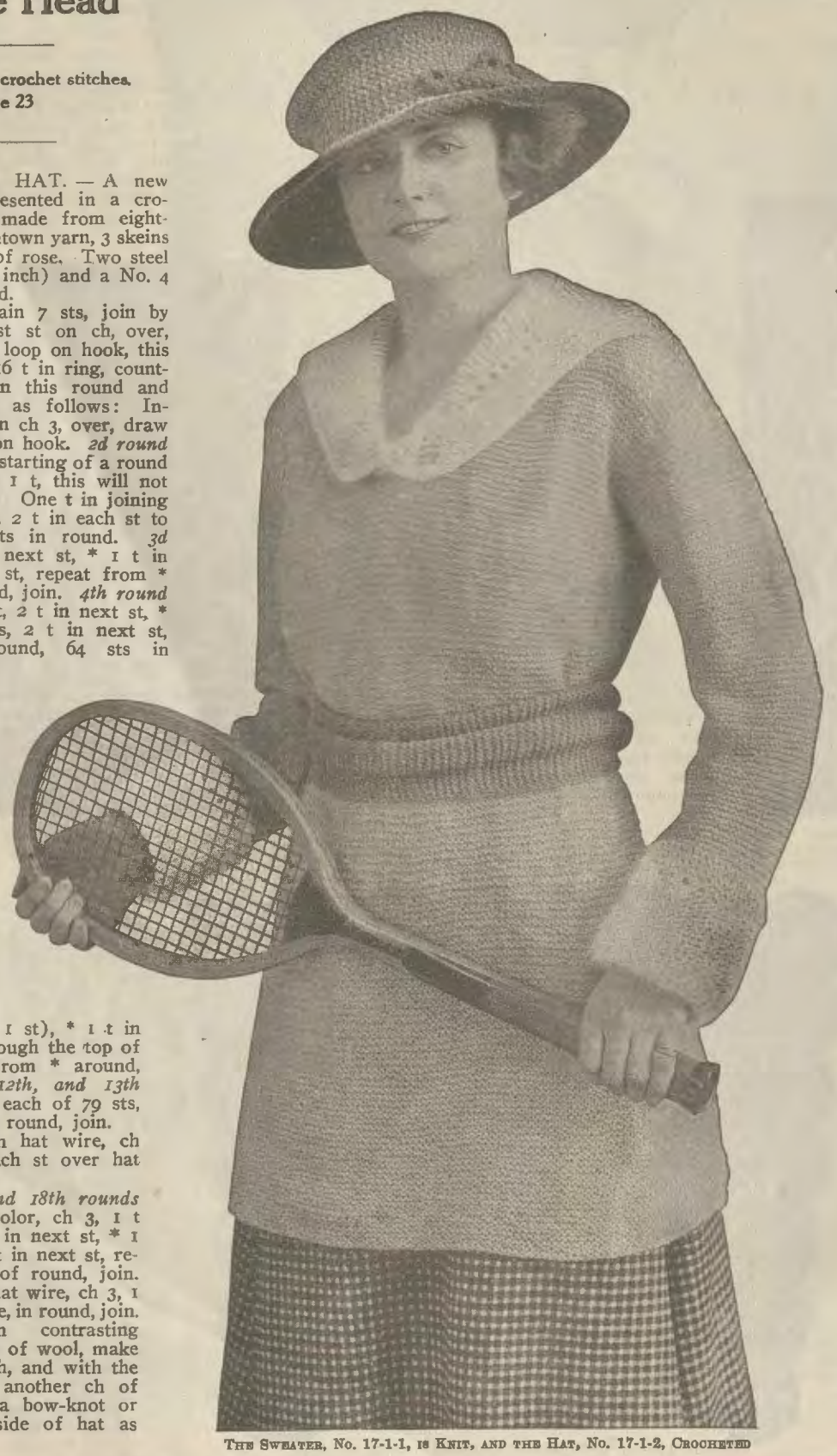
DIRECTIONS. — Chain 7 sts, join by inserting hook in 1st st on ch, over, draw through st and loop on hook, this forms a ring, ch 3, 16 t in ring, counting ch 3 as 1 t, join this round and all rounds hereafter as follows: Insert hook in top st on ch 3, over, draw through st and loop on hook. *2d round* —ch 3. (The ch 3 at starting of a round is always counted as 1 t, this will not be referred to again.) One t in joining st of previous round, 2 t in each st to end of round, 32 sts in round. *3d round*—ch 3, 2 t in next st, * 1 t in next st, 2 t in next st, repeat from * around, 48 st in round, join. *4th round* —ch 3, 1 t in next st, 2 t in next st, * 1 t in each of 2 sts, 2 t in next st, repeat from * around, 64 sts in round, join. *5th round*—ch 3, 1 t in each of 3 sts, 2 t in next st, repeat from * around, 80 sts in round, join. *6th round* — Same as 5th round, 100 sts in round, join. *7th and 8th rounds* —ch 3, 1 t in each of 99 sts, join. *9th round* — ch 3, 1 t in each of 3 sts, make 1 t by inserting hook in top of next t, and out again through the top of following t (this will decrease 1 st), * 1 t in each of 4 sts, 1 t through the top of next 2 sts, repeat from * around, join. *10th, 11th, 12th, and 13th rounds*—ch 3, 1 t in each of 79 sts, having 80 sts in each round, join.

14th round—24-inch hat wire, ch 3, make 1 h t in each st over hat wire in round, join.

15th, 16th, 17th, and 18th rounds —With contrasting color, ch 3, 1 t in each of 3 sts, 2 t in next st, * 1 t in each of 4 sts, 2 t in next st, repeat from * to end of round, join. *19th round*—42-inch hat wire, ch 3, 1 h t in each st over wire, in round, join.

TRIMMING. — With contrasting color, using 2 threads of wool, make a ch 6 yards in length, and with the ch just made make another ch of ch sts, tie same in a bow-knot or scroll, and sew to side of hat as illustrated.

By Elsa Barsaloux



THE SWEATER, NO. 17-1-1, IS KNIT, AND THE HAT, NO. 17-1-2, CROCHETED

The Hat is Crocheted in Heavy Germantown

For description of materials, see page 19

SWEATER. (Size 36-38.) — Fourteen skeins of gray Zephyr floss were used for this sweater, with 6 large balls of Angora wool for collar and cuffs. Knitting-needles No. 5 are required.

DIRECTIONS. — Knit counting 5 sts to the inch. BACK.—Cast on 90 sts (these sts will measure 18 inches). Knit (k) in ridges, 1 st on each end of needle every tenth row until there are 70 sts on needle (these 70 sts will measure 14 inches), this is waist line, k in ridges until back measures 15½ inches from waist line.

NOTE. — Nine and one-half inches is for side seam and 6 inches for armhole, k 24 sts on a spare needle, bind off 22 sts, and on other 24 sts k one front up to underarm after the following directions: Knit 8 ridges, k in ridges, increase 1 st towards front every 4th row until there are 34 sts on needle, and 28 ridges from start at shoulder, k in ridges, increase 1 st towards front, and 1 st towards armhole every other row until there are 51 sts on needle. Cast on 7 sts at underarm, having 58 sts on needle (about 11½ inches). Leave these sts on a spare needle, start at shoulder and k to correspond to other front, slip all sts on 1 needle, k in ridges for 9½ inches on the 116 sts, k in ridges, increase 1 st on each end of needle every 10th row, until side seam is same length as side seam on back, bind off, sew up side seams.

SLEEVES.—Cast on 30 sts (about 6 inches), k in ridges, cast on 2 sts on each end of needle every other row until there are 74 sts on needle (these sts will measure about 15 inches), k in ridges for 2 inches, k in ridges, decrease 1 st on each end of needle every 12th row until there are 54 sts on needles, k in ridges until sleeve is 17 inches or desired length, bind off, sew up sleeves.

COLLAR.—With Angora wool, cast on 47 sts, k 26 ridges, k 16 sts on a knitting-needle, bind off 16 sts, and on the other 16 sts k 8 ridges, k in ridges, decrease 1 st every 4th row towards neck of collar until there are 23 ridges from where the front of collar was started at shoulder, do not bind off, slip sts on a spare needle, k other side to correspond. With a spare steel needle, pick up 1 st from each side of collar and across bot om of collar, tie a thread in each of the four corners of collar.

BORDER.—Knit 2, * over, k 2 sts together, repeat from * up to corner st, over, k the corner st, repeat from *

[CONCLUDED ON PAGE 19]

The Touch of Tatting

No. 17-1-3. Corset Cover of Net and Tatting
By Mrs. E. E. Aston

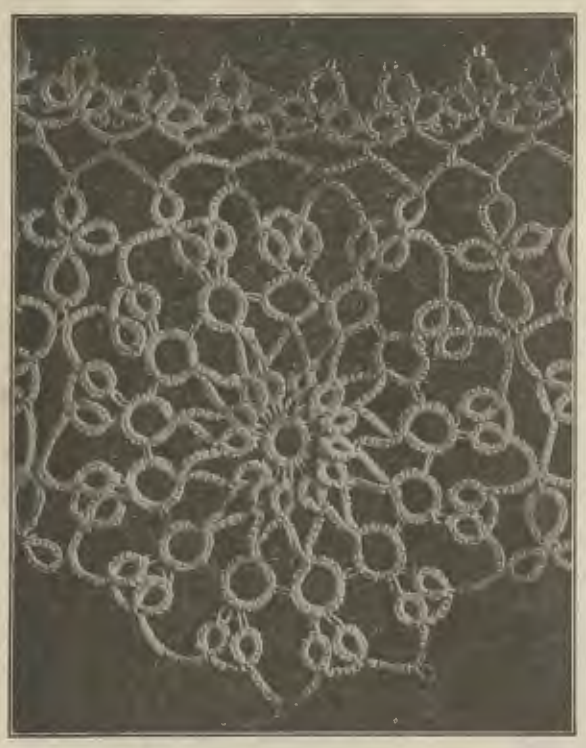
CORSET-COVER. — The yoke is made of medallions. *1st row* — r of 13 p with 2 d s between, cut thread and tie. With 2 threads, small r 6 d s, join to p of centre r, 6 d s, close, ch 7 d s, large r 6 d s, p, 6 d s, p, 2 d s, p, 6 d s, p, 6 d s, close, ch 7 d s, repeat small and large r's with ch's between, joining large r's by side p's and small r's to p's of centre r until there are 13 large r's, cut and tie. *2d row*—r 7 d s, join to 1st p on large r, 7 d s, close, ch 5 d s, r 7 d s, join to next p of same r, 7 d s, close, ch 7 d s, p, 7 d s, repeat around, cut and tie.

Make 16 medallions (med) joining, when making last 2 ch's of last row, to 2 ch's of previous med. Join the 3 med in centre front so there are 5 free ch's at bottom and only 4 at top. Join another med at each side, having 3 free ch's at top and 6 at bottom, then 2 on each side, having 4 free at top and 6 at bottom, then 1 on each side, having 3 free at top and 6 at bottom. The 5 med in centre back have 4 free ch's at top and 5 at bottom, join last med to 1st one made. Joining in this way makes a nice fitting yoke.

Make a motif of 3 small and 1 large r between med's at top, thus: 1st r 9 d s, join to p where meds are joined, 9 d s, close, 2d r 7 d s, join to p on next free ch, 7 d s, close, 3d r 7 d s, p, 7 d s, close, 4th r 7 d s, join to ch of other med, 7 d s, close, cut and tie. Make 15 more motifs, then 16 motifs like this except that the 3d r is omitted. These 3 r motifs are joined between med's at the bottom of yoke.

Beading Edge. *1st row*—* r 7 d s, join between ch of 5 d s and long ch to which motif is joined at top of yoke, 7 d s, close, ch 8 d s, p, 8 d s, join to p of top r of same motif, 8 d s, p, 8 d s, repeat r, joining to corresponding place on next med, ch 8 d s, p, 8 d s, join to next p, 8 d s, p, 8 d s, join to next p, 8 d s, p, 8 d s, repeat from * and where there is only 1 free ch at top omit one ch of 8 d s, p, 8 d s between r's. *2d row*—r 3 p's separated by 4 d s, close, r 5 d s, join to previous r, 5 d s, p, 5 d s, p, 5 d s, close, r 4 d s, join to previous r, 4 d s, p, 4 d s, p, 4 d s, close, ch 7 d s, join to a p of ch of last row, 7 d s, repeat around, joining each clover-leaf to the previous one by the middle p's of first and last r's.

Edging for Armhole.—Ring 7 d s, join to hem of net, 7 d s close, ch 6 d s, repeat r, joining to hem about ⅝ inch from last r, ch 8 d s, p, 8 d s, skip an inch of hem and repeat around.



Detail of Tatting Yoke for Corset Cover
Slightly Reduced in Size

On Personal Belongings

Tatted Bag

All rings and chains are made as follows: Ring (r) 10 d s, p, 10 d s, close, chain (ch) 10 d s, p, 10 d s. *Break thread at end of each row. 1st row*—r, ch, r 10 d s, join to p of 1st r, 10 d s, close, * r, ch, r 10 d s, join to previous r, 10 d s, close, repeat from * until there are 36 rings, join and break thread. *2d row*—Like 1st except that chains are joined at the picot at the junction of two rings on previous row. (See illustration.) *3d row* — Turn work around so that top shall be the bottom. Ring 10 d s, join to junction of 2 rings in previous row, 10 d s, close, * ch, r, join to same point, completing group of 4 rings, r, join to next group, repeat from *. *4th row* —r, join to p of ch of previous row, * ch, r, join to same p, r, join to next ch, repeat from *. Repeat 4th row for desired depth of bag until points forming the bottom are reached.

Points. *1st row*—r, join to ch of previous row, * r, join to next ch, ch, r, join to same p *. Repeat from * to * 3 times, r, join to next ch, break off thread. Repeat 1st row twice, joining 1st r to 1st free ch. (There should be 10 rings and 4 chains in this row on each point.) *2d row*—Like 1st row, joining 1st r to 1st ch in previous row, making in all 6 rings and 2 chains. *3d row*—2 rings, first joined to 1st ch of previous row and 2 d s to 2d ch.

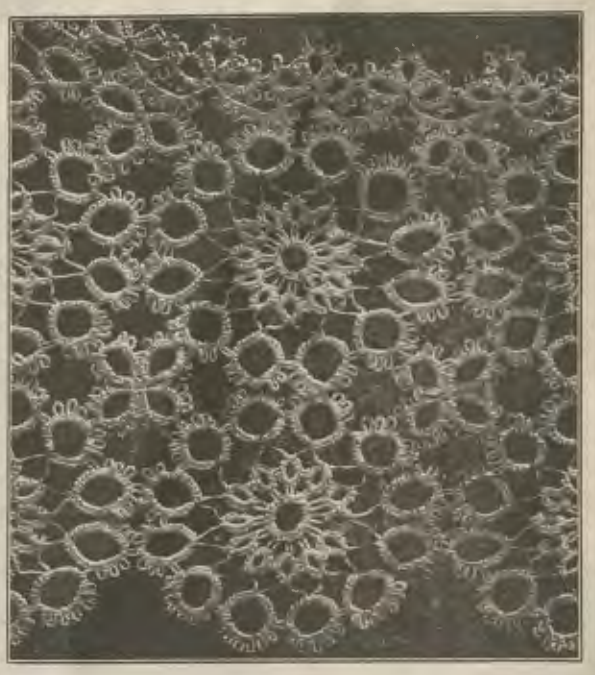
The bag may be made any desired size, allowing 12 rings for beginning

[concluded on page 32]

For description of materials used in these articles, see page 32.

Made of heavy silk, this bag could be carried at any time.

No. 17-1-4
By Mrs. C. K. Daybert



Full-Size Detail, Showing Design of Collar at Bottom of Page

No. 17-1-5
By Mary E. Calhoun

Tatted Collars are greatly in demand this season. A popular shape is this Sailor Collar.

Spachtel Embroidery

By Lilian Barton Wilson

HERE is something very charming and new in embroidery. The suggestion comes from the lovely Gros Venise needlepoint. In the needle-point, especially in the Hedebo, the simple point is the motif most used. We have seen very much of this Venise or needle-point in the past few years, and have adapted it to a great many kinds of work. One beautiful method of handling the designs and getting the very spirit of the lace is with the crochet-hook and linen threads. This way of arriving at the effect or general impression of the Gros point or coarse needle-point is through our old friend the buttonhole-stitch.

The porch-pillow and porch tea-table cover show the work in the simplest form, and in such large motifs as to be very clear. All the portions which are to be cut must be buttonholed. The button-holing is done with working cotton over a run-in line. The filling is seed-stitch and is taken alternately in such a manner as to appear like the Venetian work, which is built up entirely of buttonhole-stitch. The few bars are buttonholed, but the beadings are merely outline-stitch. No cutting out is done behind these. On the dark material the effect is as cut-work. The porch cushion and tea-table cover are made in a tan linen, embroidered in coarse white cotton.

The edge of the table-cover is an unusual and beautiful finish that could be used to good advantage on scarfs that fit the furniture top. White linen treated in dull blue would be effective for a dressing-table cover, for instance.

No. 17-1-6
A simple form of the work is the porch pillow made of tan linen

THE table-set below is a little finer application of this work and is really lovely. In the corner of the runner the medallions show to what an extent we might carry out the more intrinsic patterns of Reticelli and Hedebo. The work should all be finished before any cutting is done, and it is of course necessary to work it on a thread. It must be kept perfectly straight. Another very important point is that the tips of each Venise point should just meet, not overlap, every other or the surrounding medallion.

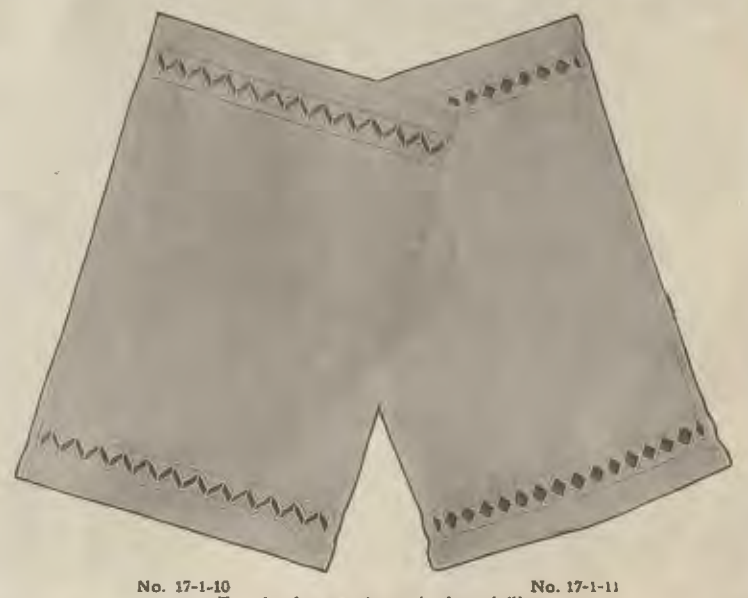
A section of the table-runner shown across the top of the page gives a very clear idea of how the finished work should look.

The edge of the napkin is a very pretty finish for almost any linen. The buttonhole-work on the edge should be quite firm, for linen which must be washed so often, and the seeding must be done in a perfectly even manner so that it will be regular on the wrong side. It will be a slanting stitch on the wrong side instead of a straight seeding stitch, but it will be quite all right if it looks regular and if care is taken in fastening off the thread. The monogram is made on triangular lines in which the work is padded satin-stitch. The long narrow doilies are simple yet very elegant.

No. 17-1-7
The porch table-cover is also made of the serviceable tan linen

No. 17-1-8
The tea napkin for the set

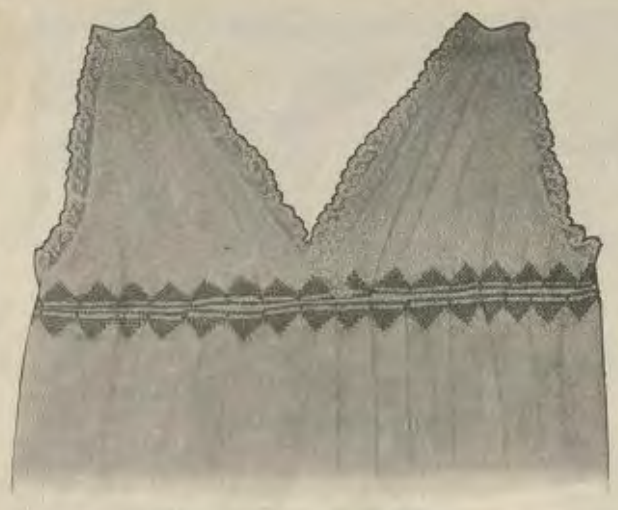
No. 17-1-9. A beautiful table-runner showing how much a needle-point effect may be produced in the embroidery



No. 17-1-10 No. 17-1-11
Two borders are shown in these doilies

For description of patterns shown on this page, see page 32

Dainty Lingerie for Dainty Women



No. 17-1-12. Cross-Stitch Simulates Smocking on this Becoming Sleeveless Gown

NO woman feels really well dressed unless her lingerie is soft, sheer, and daintily trimmed. If she makes it herself she is surer, too, of its wearing qualities. Here is a dainty collection of pieces for every need, which have both practical beauty and "difference." We all grow tired of the same old styles in underwear and welcome the latest ideas from designers who are original in their planning of necessary garments.

The gown at the left is of the new sleeveless type. The decoration is a simple cross-stitch pattern done in color on the soft white nainsook of which the gown is made. Plaits instead of gathers give the necessary fulness. These plaits are indicated in the stamped pattern by the omission of the cross-stitch pattern.

At the bottom of the page is an envelope chemise with a flare at the bottom so generous that the use of the buttons on the flap is optional. A shirt of soft silk muslin is embroidered to match the chemise.

The camisole is a perfect foundation for a party gown. It is of white silk muslin with a decoration of colored silk muslin applied patchwork fashion. The flowers are pink and leaves blue.

No. 17-1-14. A Simple and Beautiful Gown

No. 17-1-13. The Latest French Fancy, an Embroidered Suspender Yoke

THE latest French fancy is shown in the construction of the garment above. Both gowns and a chemise may be made in this way. A separate embroidered yoke is sewed on two straight breadths of material which have been gathered into a ribbon band an inch or two longer than the bust measure. This gown has a top of baby blue embroidered with white in satin-stitch and eyelets.

On the model is a charming gown in which embroidery and crochet are combined. The filet insertion may be worked from the illustration. Start with 24 ch, t in 4th st from hook for 1st st. The edge around the neck and sleeves is made as follows: Fasten thread to linen, * d in linen, ch 4, miss space equal to length of chain, d in linen, ch 6, catch back in first d, 4 d over 6 ch, ch 4, fasten in last d for picot, 4 d over 6 ch. Repeat from *.

The remaining garment on the page is a chemise with the embroidery placed in a novel and charming fashion. It may be worked in color or in white.

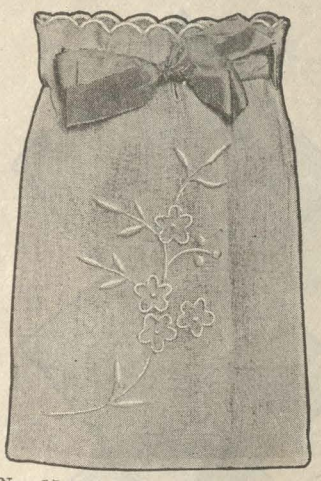
No. 17-1-16. A Soft Shirt of Silk Muslin to Match the Chemise

No. 17-1-17. A "Patchwork" Camisole of the Same Material

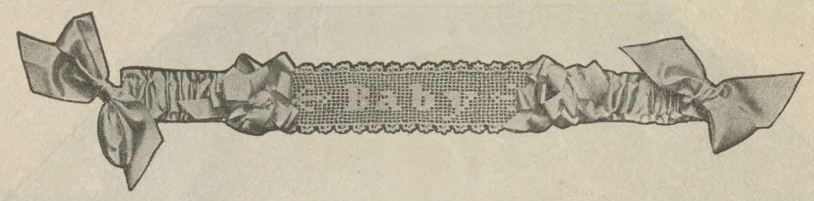
No. 17-1-18. A Chemise with the Embroidery in a New and Charming Arrangement

No. 17-1-15. An Envelope Chemise with a Very Wide Flare, Embroidered in Satin-Stitch and Single-Stitch

For Description of Patterns Used on this page, see page 23

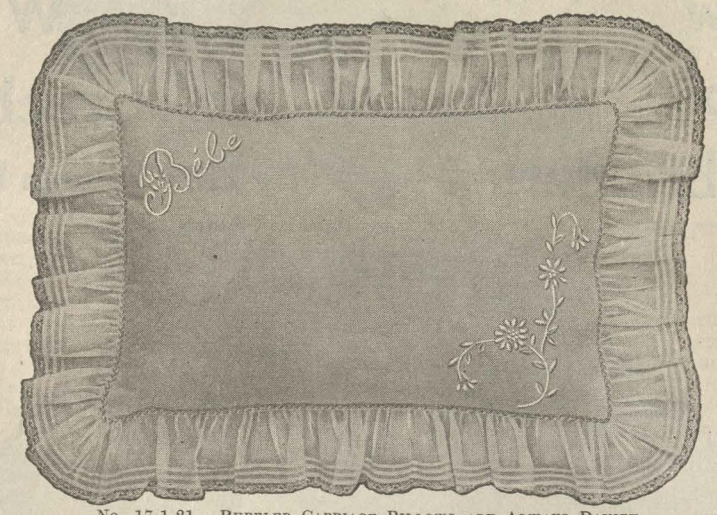


No. 17-1-19. The Cover for a Large Can of Talcum Powder is Embroidered in a Simple All-White Design

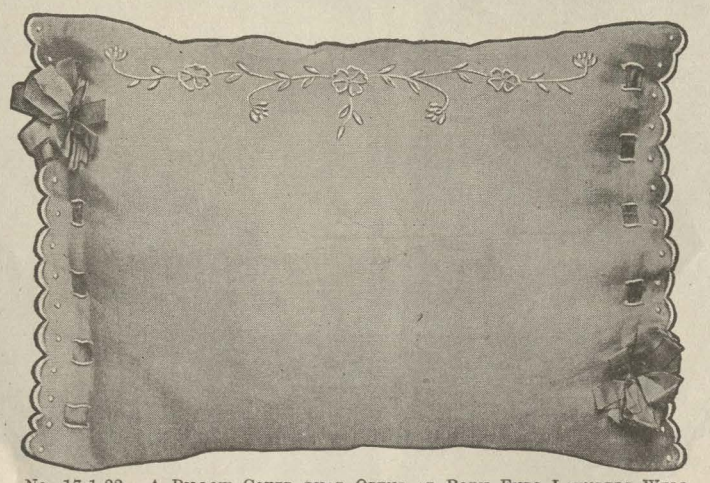


Easy Embroidery on Practical Baby Belongings

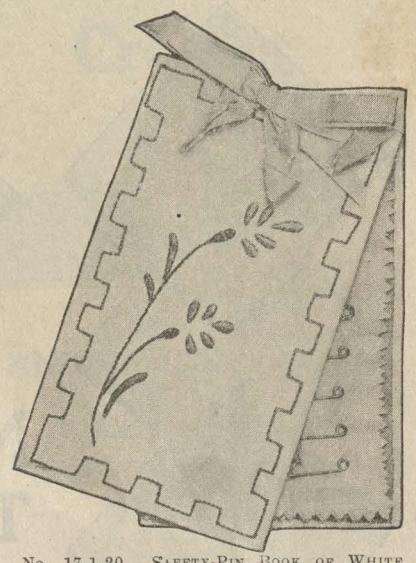
By Mrs. M. L. Williams



No. 17-1-21. Ruffled Carriage Pillows are Always Dainty



No. 17-1-22. A Pillow Cover that Opens at Both Ends Launders Well



No. 17-1-20. Safety-Pin Book of White Embroidered and Lined with Pink

FRESH covers for both carriage and crib pillows are always in demand. Two of each are shown here. The ruffled carriage pillow-cover is made of Persian lawn and embroidered in white. Flower centres are French knot, petals satin-stitch, and stems outline. Part of the leaves and the calix of the buds are seed-stitch, stems outline. The word "Bébé" is all in satin-stitch.

Small hand-run tucks and narrow lace trim the ruffle, and a line of blue feather-stitching covers the seam.

A very good way to finish the back is with a hemmed and lapped opening through the centre. Buttons and buttonholes fasten it together.

The slip-on case open at both ends is of linen cambric. The flower centres are eyelets, the petals and stems satin-outline, some of the leaves and dots inside of the scallops solid, remaining leaves seed-stitch. The buds are all solid except centre, which is satin outline filled with seed-stitch.

Long eyelets hold the ribbon lacing the ends together.

The carriage strap in filet is mounted on ribbon. Number 80 crochet cotton, hard twist, and a No. 14 hook are required. A black and white pattern for the filet strip is given on page 23.

Edge.—Three d in a sp 3 times, ch 3, turn, t in centre of 9 d, ch 2, t in same st, ch 3, sl st in first of 9 d, turn, 3 d in 3 ch, ch 3, 2 d in same 3 ch, 2 d in 2 ch, ch 3, 2 d in same 2 ch, 2 d, 3 ch, 3 d in last 3 ch, 3 d in sp, repeat from beginning.

Two pieces of buckram, ⅞ of an inch wide and 5 inches long, are covered with gathered ribbon and sewed one at each end of the filet strip. Three-quarters of a yard of ribbon is left to tie.

The filet is lined with wider ribbon and rosettes are made of a narrower width. In all about 2½ yards of No. 9 width, 10 inches of No. 12, and 2½ yards of ½ inch ribbon is needed to complete the strap.

THE safety-pin book will supply a touch of color, for the embroidery is pink and green on white linen.

Cover two pieces of cardboard with the linen; line with pink silk muslin. Fasten covers together with ties of pink and white ribbon and insert several leaves of flannel or cashmere for pins of various sizes.

The flower petals are pink, and all the rest of the embroidery is green.

In the opposite corner is a convenient bag cover into which an unsightly powder-can may be slipped. The bag is large enough to hold one of the practical large cans. It could be used for any small belongings in the nursery.

White linen cambric is the material used, and the all-white embroidery is in satin-stitch and satin outline.

The crib sheets and pillow-slips at the bottom of the page are unusually satisfactory. Fine cotton is advised for the sheets, and linen cambric, which is a little heavier and firmer than handkerchief linen, is right for the slips.

Stranded cotton should be used for the fine flower design. The petals are worked from centre to tip instead of across. Use two or three threads.

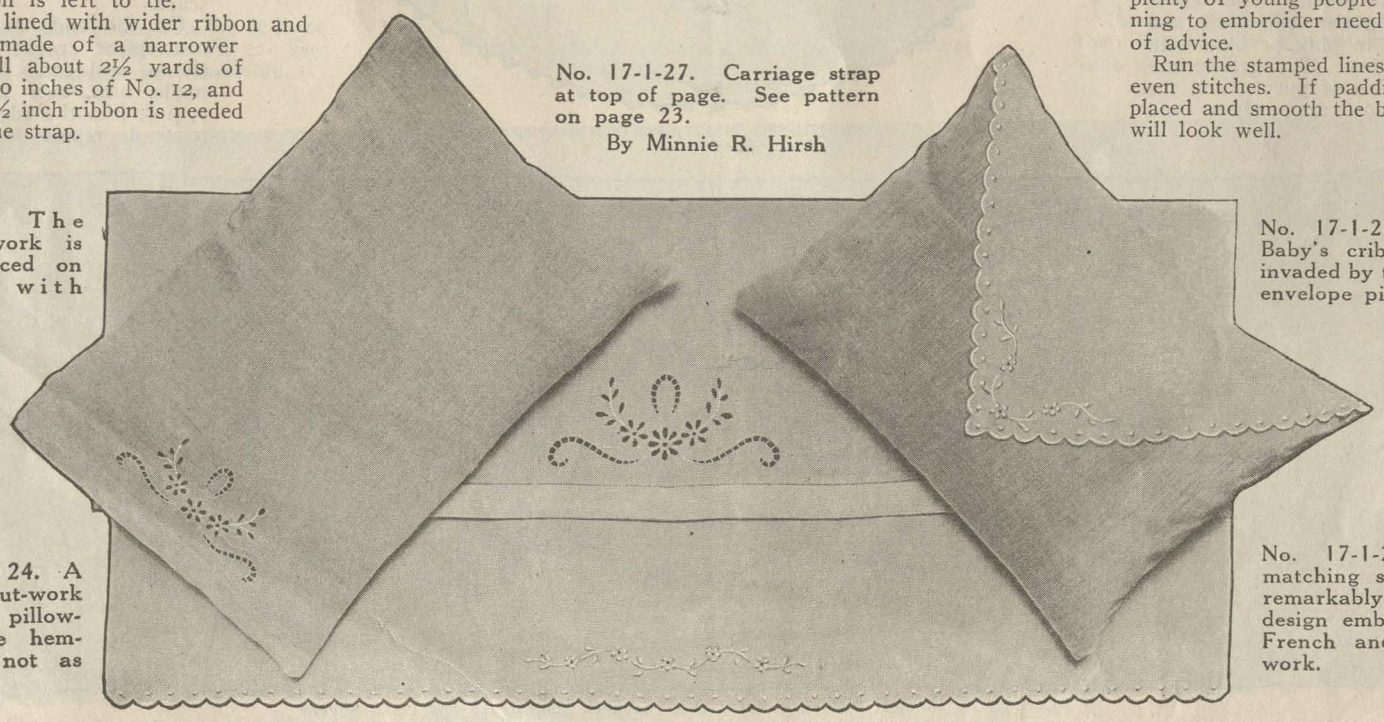
Cut-work is more satisfactorily accomplished with a single-thread embroidery cotton. Run the lines, carrying bars across as reached and finishing them by whipping back over the foundation thread. Then cut the linen, roll back, and whip the edges of the opening as for an eyelet.

It seems hardly necessary to give directions for scalloping, and yet there are plenty of young people just beginning to embroider needing a word of advice.

Run the stamped lines with small even stitches. If padding is well placed and smooth the buttonholing will look well.

No. 17-1-27. Carriage strap at top of page. See pattern on page 23.

By Minnie R. Hirsh



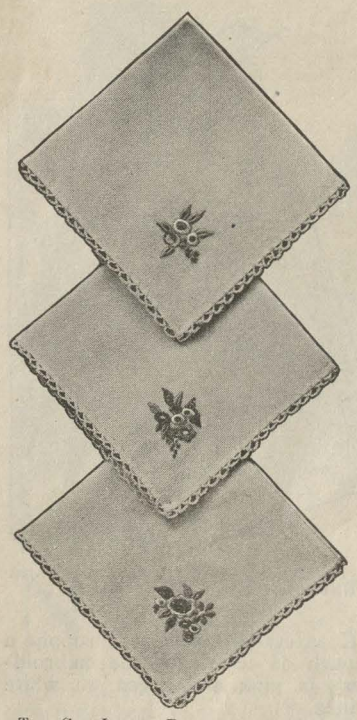
No. 17-1-23. The bit of cut-work is carefully placed on a pillow-slip with plain hem.

No. 17-1-24. A sheet with cut-work to match the pillow-slip may be hem-stitched or not as one prefers.

No. 17-1-25. Even Baby's crib has been invaded by the popular envelope pillow-slip.

No. 17-1-26. The matching sheet has a remarkably suitable design embroidered in French and eyelet work.

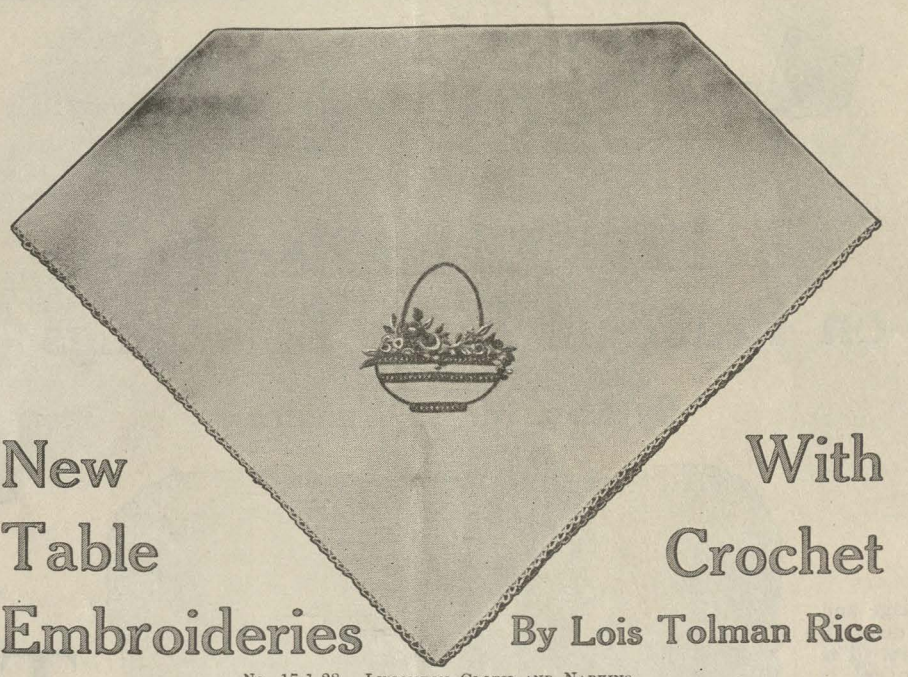
For Description of Patterns shown on this page, see page 23



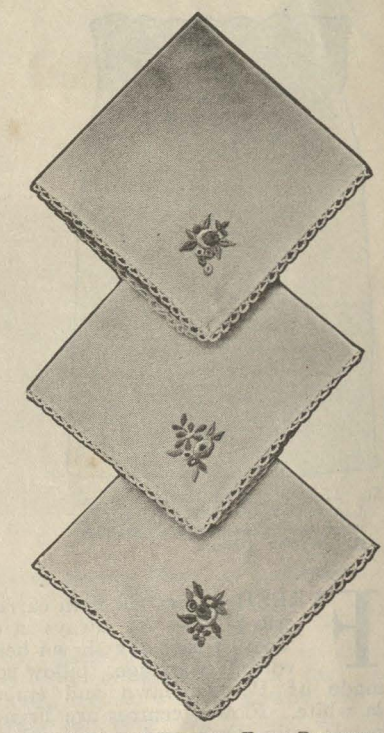
THE GAY LITTLE BOUQUETS ARE ALL DIFFERENT

New Table Embroideries With Crochet

By Lois Tolman Rice



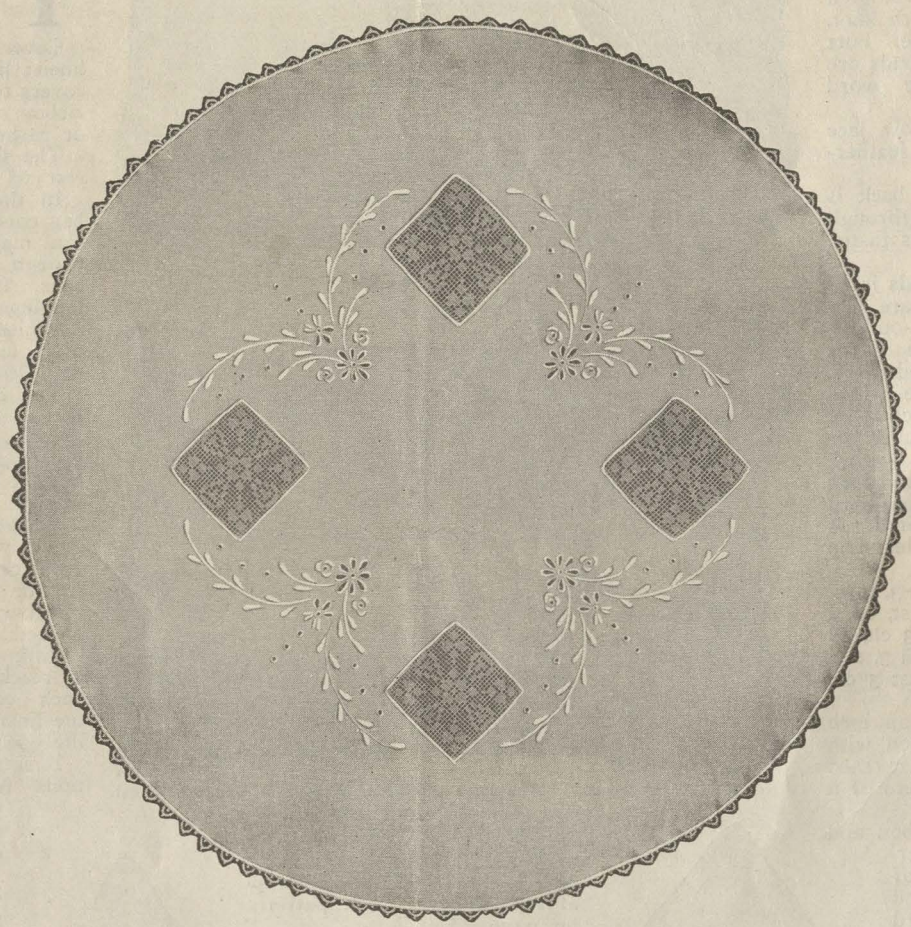
No. 17-1-28. LUNCHEON CLOTH AND NAPKINS



A SIMPLE CROCHETED EDGE FINISHES THE SET

OWING to the scarcity of linen, Fashion has set her seal of approval upon cotton goods in charming new weaves. To emphasize this charm she dictates colored embroideries. The result is a bright, lovely effect, as sweet as an old-fashioned nosegay. None of the patterns associated with linen fabrics will do for these designs. A new type of decoration has been discovered, new motifs have been created, to make the colored embroideries irresistible.

One of the new cotton weaves called doilicloth makes the foundation for this thirty-eight-inch square luncheon-cloth and the napkins to match it. Another new fashion appears in the placing of the design on only one corner of the cloth. The lines of the basket are outlined three times. First a dark brown line follows the stamping. Then, on either side and as close as they can be worked, come two lines in a lighter shade of the same color. Across the bowl of the basket, between the lines of outlining, the narrow space is closely filled with cat-stitch in green. The leaves are done in green satin-stitch, and the flowers in pink or blue with yellow centres. The grapes are in two shades of purple, and the French knots are yellow and black.



No. 17-1-29. THIRTY-FOUR-INCH CENTREPIECE

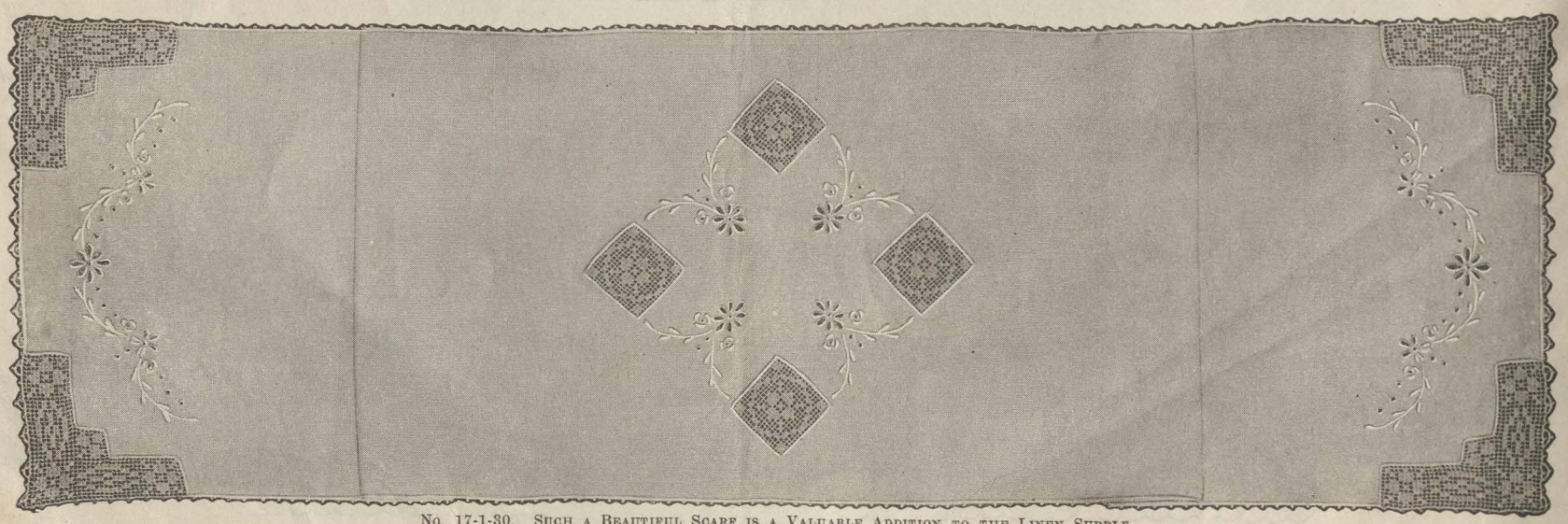
A DIFFERENT pattern adorns each of the napkins. The same colors and stitches appear in them which were used for the cloth. The idea of using harmonious, though individual, patterns for napkins is one which every housekeeper will appreciate. It does away with any need for napkin-rings and adds much to the appearance of the table.

Both napkins and cloth are finished with a simple crocheted edge worked in one row around as follows: Fasten thread to linen, * t in edge of linen, chain five, t in same place, miss a space on the edge of the linen. Repeat from *.

The other set on this page has the sort of beauty which is independent of style, French and eyelet work combined with filet crochet. The crochet inserts are worked from block patterns furnished with the materials.

On the edge of both pieces, turn the linen and machine-stitch close to the fold, double crochet over the edge, making a 4 ch p every 12th st along the sides of the scarf.

On the ends and around the centrepiece crochet 6 d, p, 6 d, ch 10, and catch back in 1st d made, turn, over 10 ch put 9 d, p, 9 d, into the edge crochet 6 d, p, 6 d, repeat from beginning.



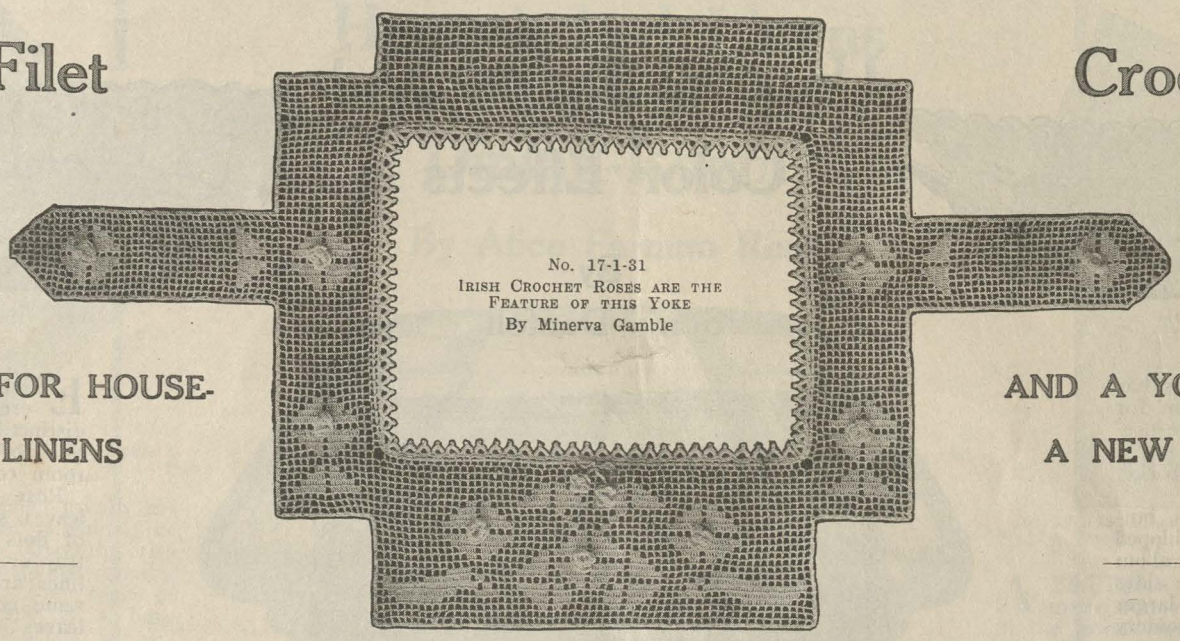
No. 17-1-30. SUCH A BEAUTIFUL SCARF IS A VALUABLE ADDITION TO THE LINEN SUPPLY

FOR DESCRIPTION OF PATTERNS SHOWN ON THIS PAGE, SEE PAGE 24

In Filet Crochet

TRIMMING FOR HOUSEHOLD LINENS

AND A YOKE WITH A NEW TOUCH



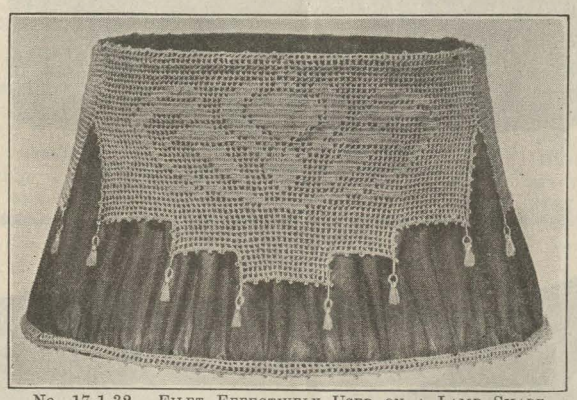
No. 17-1-31
IRISH CROCHET ROSES ARE THE FEATURE OF THIS YOKE
By Minerva Gamble

IN first row of yoke there are 59 spaces. Start with 183 ch, which allows 9 for 1st sp. Work over shoulders and join with 182 ch. A block pattern of one-half of pattern can be furnished separately. The yoke edge is finished all around with d. For adding spaces see opposite column.

ROSES.—Chain 4, join, (ch 3, d in ring [r]) 4 times. Fill 3-ch loops with 1 d, 3 t, 1 d. Fasten thread under petal where first d was made, (ch 5, fasten in r) 4 times; fill with 1 d, 4 t, 1 d.

NECK EDGE.—t in each sp with 2 ch between, skipping across corner with no ch between. *2d row*—(2 d in sp, 1 d on t) twice, ch 7, remove hook and insert it in 1st d, catch loop dropped and fasten with sl st. Fill this loop with 4 d, 1 p, 4 d, fasten with sl st. Repeat around.

CORD.—Fasten thread in centre of a rose, ch 1, pick up loop on back of ch, draw a loop through, making 2 loops on hook, draw thread through the 2 loops. Continue for length desired. Run through spaces and attach a rose to the other end. Such a cord wears and launders well.



No. 17-1-32. FILET EFFECTIVELY USED ON A LAMP SHADE
By Laura Weber

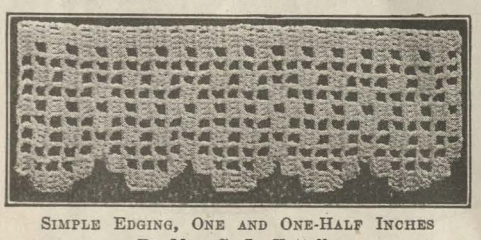
TO add spaces at the beginning of 1st row of extension ch 3 times the number of spaces plus 5, t in 9th st from hook for 1st sp and continue as usual. Put final t of added spaces in last t of previous row. At the end of the row add spaces thus: Chain 2, 1 t in same st with last t for first sp, and for each succeeding sp, ch 2, 1 t in middle of last 1 t (on level with top of previous row).

To drop spaces slip stitch across to starting-point.

LAMP SHADE.—Start with 57 ch. There are 17 sp in 1st row. Work from block pattern supplied with materials or from illustration. The filet is in two pieces and fits a frame eight inches deep.

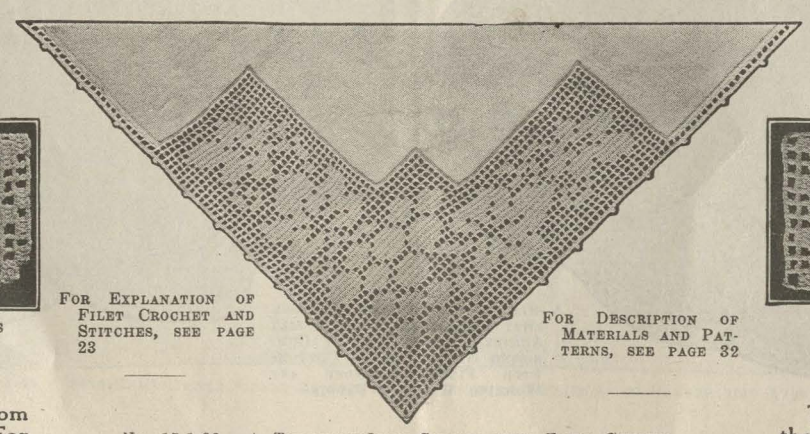
Finish edge with 3 d in each sp, making a p after every 5th space on top and after every 3d space around lower edge.

Make a band of 2 rows of spaces for lower edge of frame and finish with 3 d in each sp, p after every 4th sp. [CONCLUDED ON PAGE 32]



SIMPLE EDGING, ONE AND ONE-HALF INCHES
By Mrs. G. L. Kettelle

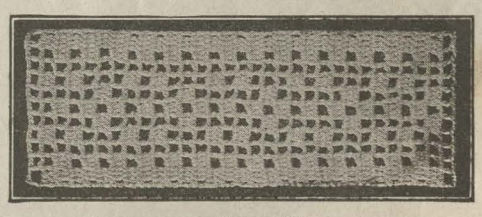
Start edging with 21 ch, t in 4th st from hook. This allows 3 ch for 1st t. For adding sts see directions under insertion.



FOR EXPLANATION OF FILET CROCHET AND STITCHES, SEE PAGE 23

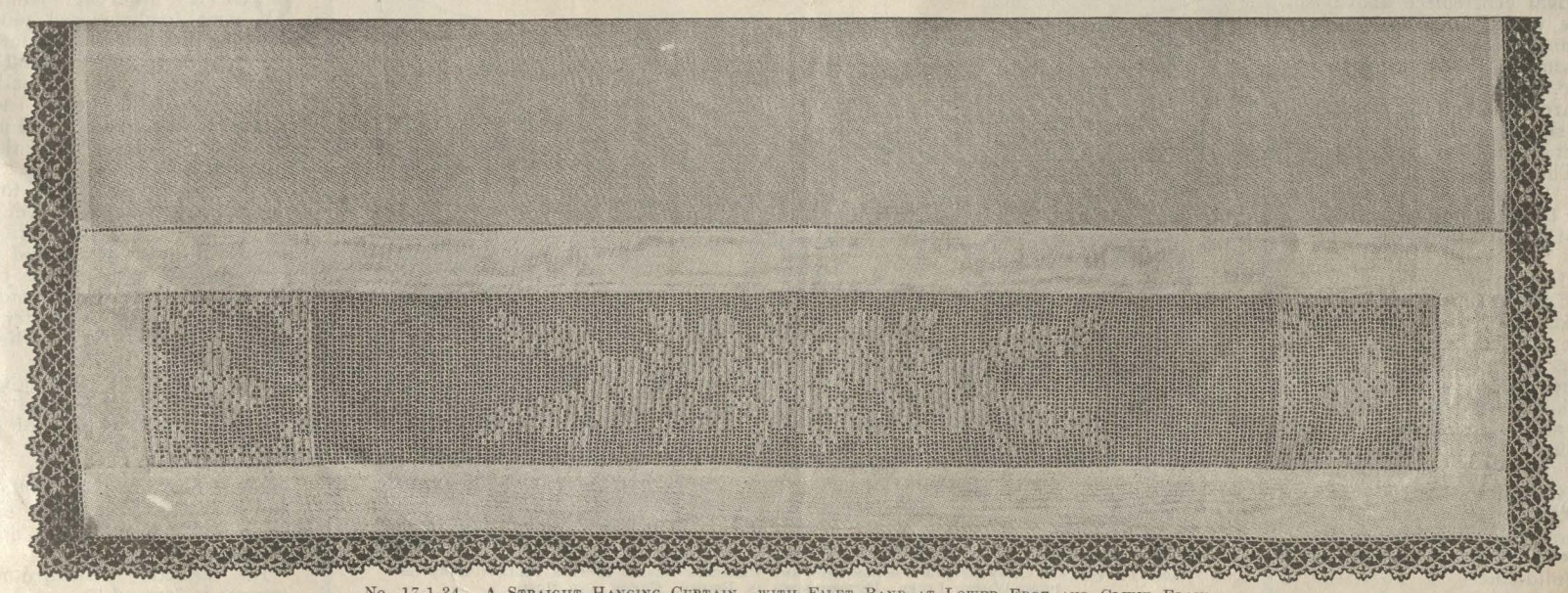
FOR DESCRIPTION OF MATERIALS AND PATTERNS, SEE PAGE 32

No. 17-1-33. A THIRTY-SIX-INCH SQUARE WITH FILET CORNERS
My Mrs. I. B. Holfer



AN INSERTION TO MATCH EDGING OPPOSITE
Start with 39 chain

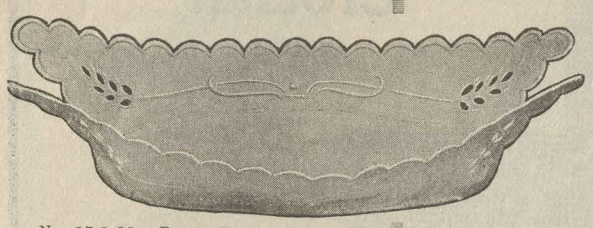
To add sts d t in same st with last t, then d t in side of base of last d t for each additional st.



No. 17-1-34. A STRAIGHT HANGING CURTAIN WITH FILET BAND AT LOWER EDGE AND CLUNY EDGING
By Mrs. W. L. Walsh

Unusual Shapes and Color Effects

By
Sonja Danfelt

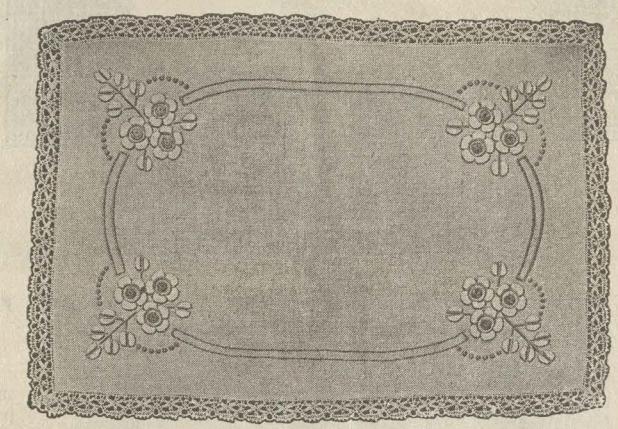


No. 17-1-35. Bread Tray Lining

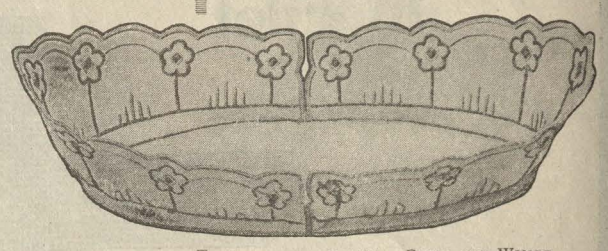
NOVELTY in table linens has been the order of demand for some time, but nothing more useful than the fitted doily for a bread-tray or oval bread-basket has appeared.

It is made in three parts, buttonholed all around and whipped together. The oval base is about nine by five inches, and the sides can be separated a little if a larger base is needed. The embroidery is on the inside of the doily.

A simple design in all-white French and eyelet work is shown on the doily at the upper left. The one opposite is a simple outlining pattern in blue. Flower outline, solid spot in centre, stem and straight line at base of stems are all in a darker shade than the rest of the pattern.



No. 17-1-37. An Oblong for Tray or Small Serving Table Ecru Embroidered in White and Rose Color

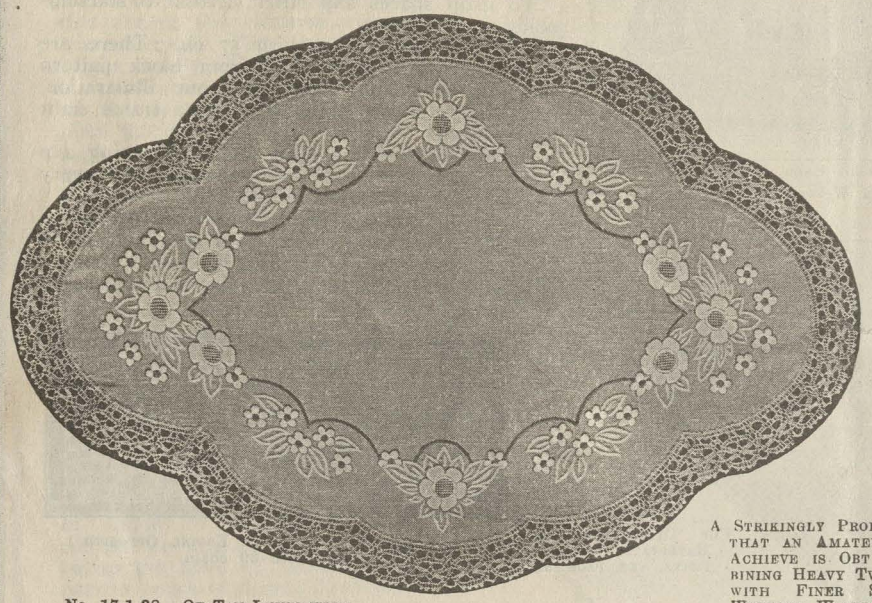


No. 17-1-36. Blue and White

ECRU and tan linens embroidered in white have an air of distinction and the recommendation of harmonizing with any room coloring.

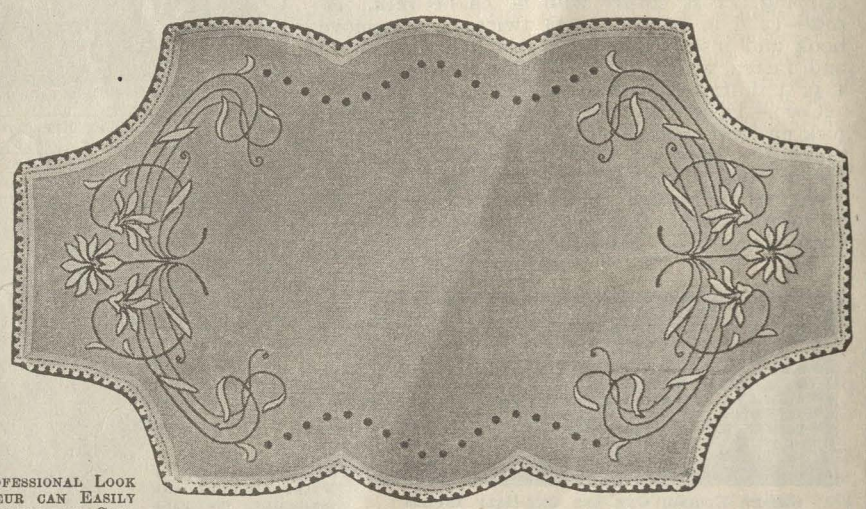
Rose-color outlines flowers, leaves, stems, and forms the lines of dots on the oblong cloth for tray or small serving-table. The lines are a lighter shade of the same color. Flower petals and leaves buttonhole-stitched with coarse white cotton. Flower centres are also buttonholed, using the lighter shade of rose.

Variety of shape is always an added attraction, especially if it suits the use of the piece as well as in the centrepiece below. This odd line will look particularly well when this linen is in use on a side table. The edge is narrow Cluny.



No. 17-1-38. Of Tan Linen with Embroidery and Inset of Filet Net in White

A Strikingly Professional Look that an Amateur can Easily Achieve is Obtained by Combining Heavy Twisted Cottons with Finer Stranded and Working Without Padding



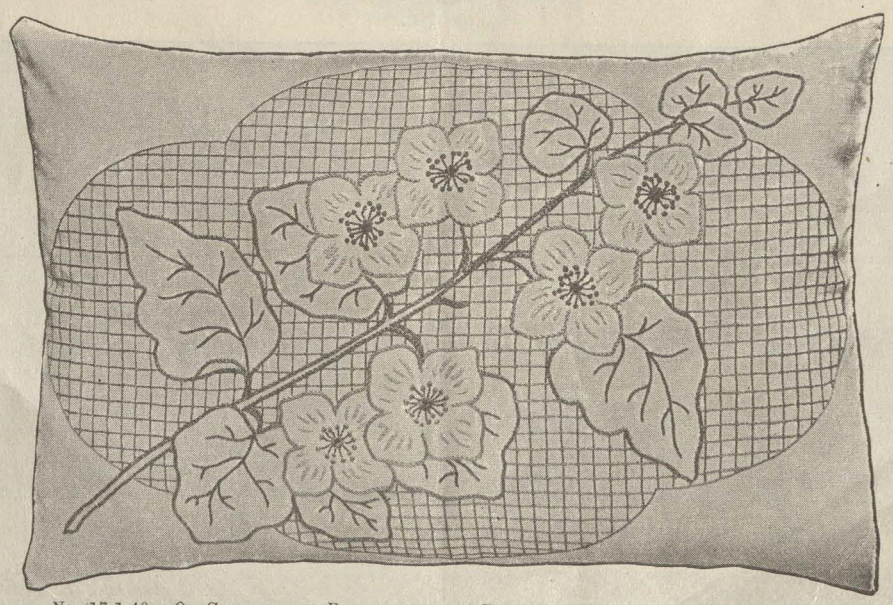
No. 17-1-39. Green Outlines Give Prominence to White on Ecru Linen

THE oval centrepiece above is large enough for any table. It measures about thirty-four inches when finished with two-inch lace. The filet net flower centres are wonderfully effective. The net should be basted on first, then buttonholed in place with white. The petals are worked afterward, carrying the stitches from the buttonholing out, and an outline of green follows the outer edge.

Slanted satin-stitch forms leaf edges and veins. The small flowers are worked like the larger ones, and have a solid centre of green as well as an outline.

Pad the line of green that attaches the motifs and work it straight across to form a satin-stitch band an eighth of an inch in width. If this is found too difficult a task for amateur workers a very good effect can be obtained by using rows of outlining close against each other to form a solid line.

Turn edge of linen under once and stitch. Sew lace on top. The fulness at indentations is folded over and left without cutting.



No. 17-1-40. Of Comfortable Proportions and Pleasing Design is this Pillow Made of Ivory-White Linen, Embroidered in Brown, Green and Rose

For Description of Patterns shown on this page, see page 24

QUITE different from the usual embroidered pillow is the one pictured at the left. In the first place the material itself is pleasing; a coarse quality of ivory-white linen that succeeds in being at once heavy and pliable. It suits the bold style of the embroidery admirably.

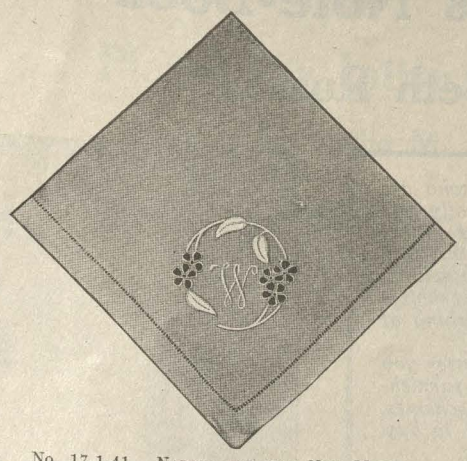
Perhaps the best way to start this pillow is with the flower spray, leaving the background until afterward. Flower petals and leaves are outlined with coarse twisted cotton, green for leaves, and rose-color for flowers. A lighter shade of rose is used for the lines on the petals.

The centre of the flower is worked with stranded cotton. A tiny flower-shaped spot of yellow worked from the centre out in five little petals has one French knot of black in the middle of it, and radiating from it are lines of black ending in satin dots of yellow.

An effective background in squares is formed by crossing lines of brown, done with three threads of stranded cotton in a rather coarse outlining stitch.

Hemstitched Linens for Use in the Dining-Room

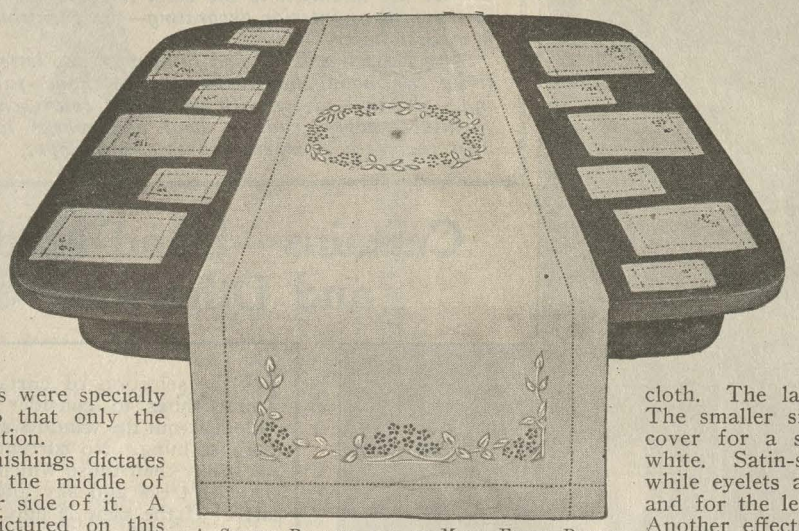
By Alice Farnum Rea



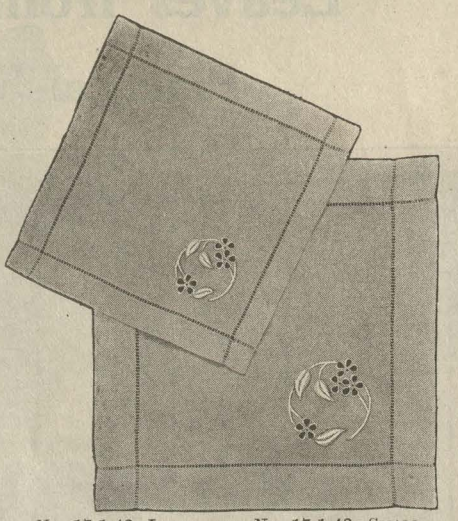
No. 17-1-41. Napkin for the New Mode

THE capable housekeeper usually has two hobbies. One is china, the other is household linen. Upon the crisp threads of her snowy napkins, runners, and doilies there must be some touch of hand-work. Because she is a busy woman, however, she wants a pattern which is effective through its simplicity. It is for her that these linens were specially designed. They are all hemstitched, so that only the embroidery is necessary to their completion.

Quite the newest fashion in table furnishings dictates one runner only, a wide one, through the middle of the table, with a row of doilies on either side of it. A charming example of the fashion is pictured on this page. The pattern is particularly graceful in its arrangement and in its contrasted grouping of openwork and solid spots. Eyelets make the flowers, and satin-stitch the leaves and stems.

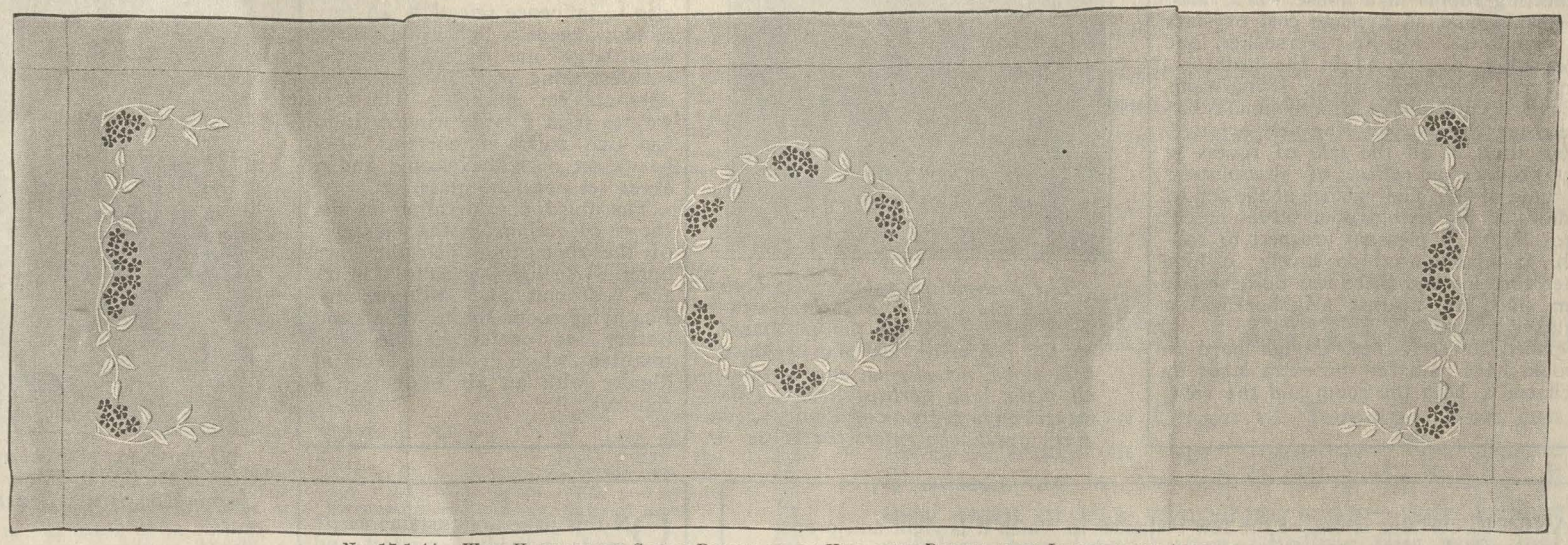


A Single Runner and as Many Extra Place Mats as Desired. The Newest Mode in Table Furnishings

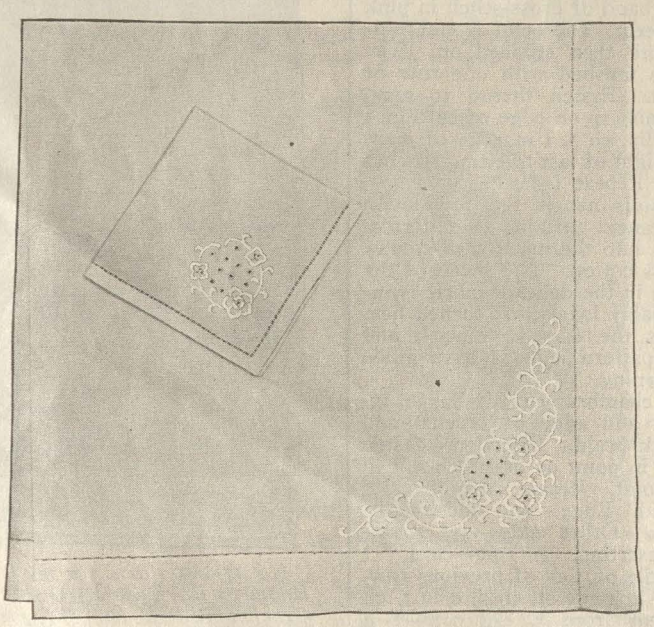


No. 17-1-42, Large, and No. 17-1-43, Small Doilies in the New Fashion

A PATTERN which will appeal to every woman's good taste is shown in the lower right-hand corner of the page. It is made in two sizes, on a forty-five-inch and an eighteen-inch square cloth. The large size makes a beautiful lunch-cloth. The smaller size is admirable for a centrepiece or a cover for a small table. The embroidery is all in white. Satin-stitch makes the petals of the flowers, while eyelets are used for the centre of the blossoms and for the leaves. The stems may be in satin-stitch. Another effective way to make them is to follow the stamped line with chain-stitch. Use it as a sort of padding by sewing through the loop of each stitch with two threads of cotton. If the preliminary chain-stitch is done evenly, this method produces a beautiful result.



No. 17-1-44. Wide Hemstitched Single Runner to be Used with Doilies as in Illustration Above

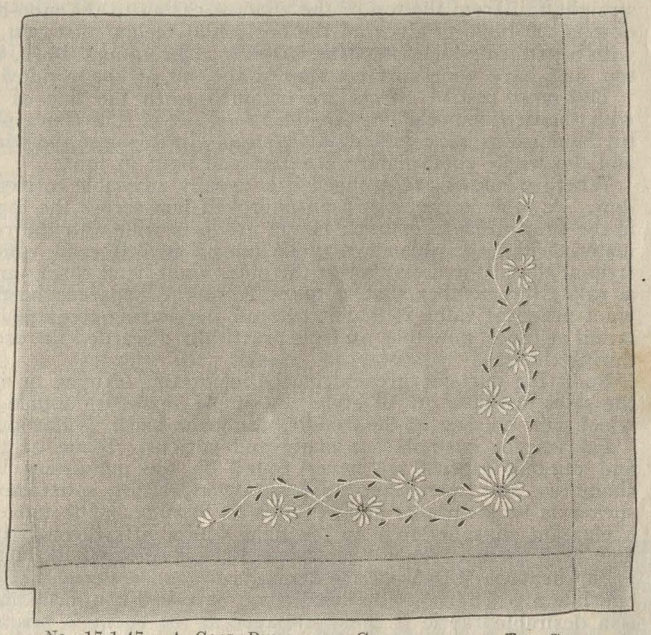


No. 17-1-45, Tea Cloth, with Napkin, No. 17-1-46, to Match

THE tea-cloth and napkin to match illustrated at the left are unusually pretty. The Japanese Rose Pattern has a talisman of luck in the centre, the three comma-shaped spots around the middle circle are a charm for long and happy life.

This design, like the others, is embroidered entirely in white. The circles, whether in the flower centres or in the field enclosed by the stems, are eyelets. Leaves and flower-petals are done in satin-stitch. Moderate padding helps to make this design more effective, particularly in the flower forms. Stems may be worked in either of the two ways described at the right.

All these pieces have usefulness, distinction, and charm. They are more easily laundered than scalloped linen, and they wear beautifully. Of making and giving such pieces there can be no end, for of them, like closets, no woman ever yet had half enough!



No. 17-1-47. A Good Design for Centrepiece or Tea Cloth

For Description of Patterns shown on this page, see page 24

Leaves from a Professional Decorator's Note-Book

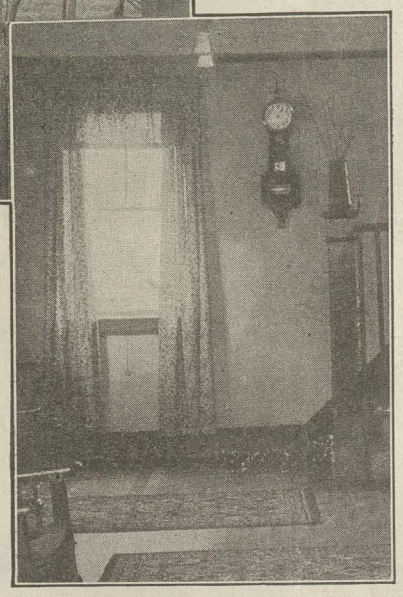
Practical Suggestions to Home-Makers by Beth Russell

YOU are one of thousands of women who are home-makers and home-keepers, naturally you want your home to be a place in which your family takes comfort and pride. To accomplish this you could use the advice of a specialist who is willing to give her attention to the most important problem in the field of interior decorating—the furnishing of a modest home.

Miss Russell will be glad to answer any letter you write her about house-planning or house-furnishing. She will advise with you about color schemes, furniture, paper, rugs — what and where to buy. Just enclose a stamped, addressed envelope.

THESE photographs show two of three connecting rooms in a house which Miss Russell curtained at an average cost of sixty cents a window. Muslin, seersucker, and fine cheese-cloth were used in the bedrooms and kitchen. The dining-room, living-room, and hall were curtained with cretonne. Exactly the same pattern, coloring and arrangement were used in all the trio of rooms in order to produce an effect of spaciousness in small dimensions. The valance at the top of the windows in the living-room serves to cut off the top light. A pleasant prospect of rolling, rich, farmland was too lovely to hide with inner curtains and there was no necessity for them since the nearest neighbor was a long distance away.

Small-paned lower sashes, though hard to wash, would have paid for the extra labor by adding charm to both the room and the view.



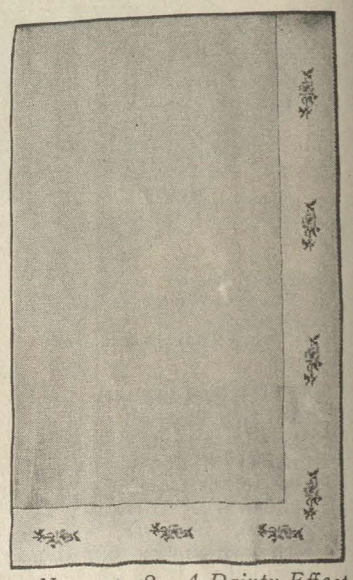
The box-plaited valance has both dignity and grace. The three windows are united by the treatment of the draperies. In the entrance hall, clock, newel-post, and curtains all make long vertical lines. This insures an impression of dignity upon every guest who enters the house.

Curtains—Hand-Made and Otherwise

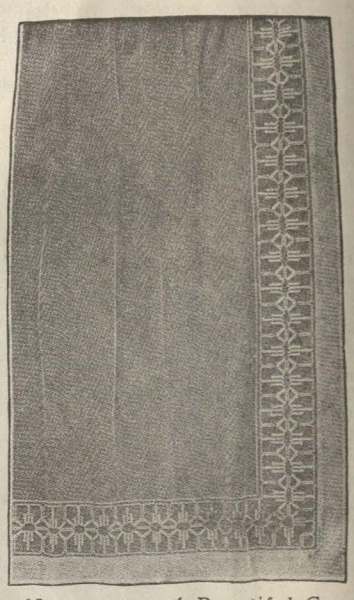
IN the selection of curtains the first thing to consider is the outlook from the window at which they are hung. No curtains at all are better than those which hide a vista of trees and sky and sunlit earth. If the view is ugly, or the neighbors unpleasantly close, then the whole opening needs to be screened. Select a fabric sheer enough not to exclude the light and yet closely woven.

The size of windows ought also to influence selection. A tiny window needs a light, fine fabric, — a large one should have the heaviest thing you can find which does not cut off light. The best way to treat a large window is to use two pairs of curtains, — a heavy set over the casing, and a sheer set next the glass.

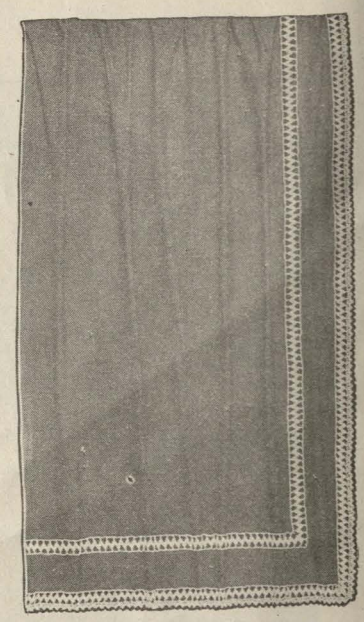
The third consideration in the choice of curtains is the character of the room in which they are hung. Use light, cheerful fabrics for bedrooms and sitting-rooms. For living-room, dining-room, and library we prefer designs and textures which combine formal dignity with an air of homelike comfort.



No. 17-1-48. A Dainty Effect for a Chamber. Cross-stitch Roses on Muslin, with an Edge of Pink Crochet.



No. 17-1-49. A Beautiful Curtain for the Living-Room. Simple Darning on Brussels net.



No. 17-1-50. Ideal for the Boy's Room or the Den. Rickrack and Crochet Makes the Trimming, Chambray the Curtain.

HANGING curtains is one of the few instances in which it is right and proper to deceive! If we have an abnormal condition good taste obliges us to try to make it appear normal. Suppose your window is too broad. Choose material with a strong up and down movement in the pattern and hang it in one straight fall from the top of the window casing to the mop-board. If your window is too high, produce all the horizontal feeling that you can. Choose goods with a pattern which runs across rather than up and down, use a valance at the top, and have your curtains stop at the sill of the window.

The most restful effects are obtained when the line of the curtains agrees with the architectural lines in the room. It is sometimes pleasant, however, to tie the curtains back with a simple strap. In this case the window must be small, and the whole room dainty in effect and light in tone.

Where windows are grouped it is usually advisable to treat them as one window. A valance running in an unbroken line across the tops of all the casings is the first measure to use. If the group is wide and the room low, a strip of material like the valance may be hung between each window, otherwise one strip at the left and another at the outer right-hand casing are enough. In using a valance remember that it takes from the apparent height of a room. Its chief practical value is that it cuts off the staring top-light, which is a bit irritating at times, now that we have practically discarded the use of the roller shade during the day.

Rods for curtains are extremely important. Knobs or brackets showing at the sides are now out of style. A simple single, or double rod, preferably flat, which will not sag in the middle, nor grow black, is the ideal thing to use.

Fabrics for curtains are many and various. Some of the most interesting and durable fabrics are never found on the upholstery lists. Gingham and chambray and seersucker all make wonderfully satisfactory curtains. Seersucker is very durable and requires no ironing. The unbleached variety gives a pleasant sunshiny tone to the light which sifts through it, even on a dreary day. Of more expensive materials Brussels net is the most durable.

For heavier over-draperies denim is a good material. It is a bit stiff at first but, like a good friend, the longer you have it the more likable it gets. Cretonne is a desirable fabric if the wall-paper in the room is plain. If the wall-paper has a pattern the curtains must be plain. Monk's cloth is satisfactory because, though it has no pattern, the light is caught by the weave so that there is no monotony of effect.

ON this page are curtains easily made, individual in effect, and durable in service.

The muslin curtain is trimmed with a band of cross-stitch in pink and green. The band is embroidered and then stitched on. The edge is finished with one row of crochet. Fasten thread to muslin, * miss sp on edge of curtain, t in muslin, ch 3, t in edge of muslin to right of last t, letting stitches cross. Repeat from *.

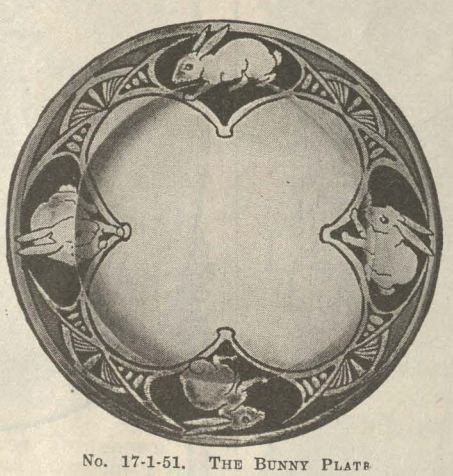
Brussels net is the foundation for the next curtain. A pattern is darned into the mesh with coarse, lustrous cotton. The sheen of the pattern in the delicate fabric is indescribably lovely. A turned hem finishes the edge. A black and white pattern is used as a guide for darning.

The chambray curtain has an insertion and edge of crochet and rickrack braid. Insertion,—fasten thread in point of braid, ch 4, t in next point. Repeat on both sides of braid. Edge,—one side like insertion. Other side,—*1st row*—Like insertion. *2d row*—ch 4, * t in middle of 4 ch of previous row, ch 2, t in same st, ch 2, d in t, ch 2, repeat from *. *3d row*—* d over 2 ch next d of previous row, d, ch 2, d over 2 ch between 2 t, d in next sp. Repeat from *.

FOR DESCRIPTION OF PATTERNS SHOWN ON THIS PAGE, SEE PAGE 24

Plates for Little People

Designs by Nellie M. Pairpoint



No. 17-1-51. THE BUNNY PLATE

ANY small person would enjoy a supper eaten from a plate on which bunnies hop around so gayly, or tigers stalk with such life-like ferosity. And of course every one loves squirrels.

These designs can all be put on with the specially prepared black outlines that fire in and are easily applied if directions sent with them are carefully followed. The outlines are applied to the white china and fired before any colors are put on. This must be noted.

THE BUNNY PLATE. — Tint the medallion back of bunnies and other spots showing black in illustration with Russian green. All of the bands are apple-green and the spots in fan-shaped section and large triangular spots are a soft brown. The bunnies and the centre of the plate are tinted with Old Ivory.

THE TIGER PLATE. — Tint the entire plate with Old Ivory, wipe out the band back of tigers and paint with brown. Fire. Make head and belly of tiger orange and markings black.

If carefully done this can all be carried out in one firing after outlines are fired in, but an amateur should not attempt it.

THE SQUIRREL PLATE.—A dark brown background and narrow band near the edge of this plate are in pleasing contrast to the dull green of the pine-cone design. All the rest of the plate is in Old Ivory.

If the older method of transferring these designs by means of carbon paper is used, it is only necessary to ink them in at first. The outlining may be done after the last painting has been put on and is thoroughly dry.

As much painting may be done in one firing as can be successfully accomplished if one dries the colors thoroughly as they are put on. A second wash can not be put on until the first has been fired, but a tone can be deepened in small spots if one is skilful enough.

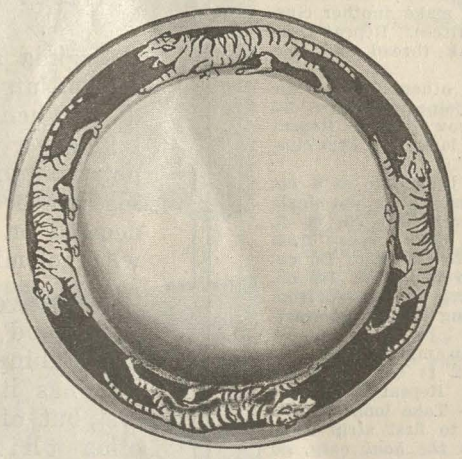
Unless one is sure of one's ability and the requirements of china painting it is always safer to proceed slowly without grudging the expense of a few extra firings that may save the entire piece of work. It pays to proceed carefully.

A word about tinting may not come amiss in connection with these designs.

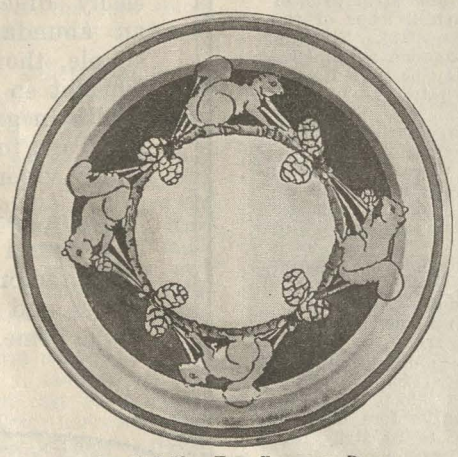
Much of the lack of success in tinting is due to carelessly made pads. The best so-called medicated cotton is none too good to use. Never use lumpy or "wadded" cotton. Use a smooth piece with edges all turned under and cover with a firm but not stiff silk. There should be no "grain" to the silk, as it will show in the paint. Japanese or China silk is best. Cut the silk in small squares and fasten over cotton with rubber bands. The pad should be smooth and springy, but not hard.

When pads have been used the cotton can be removed and silk covers washed in warm soap-suds to which a very little kerosene has been added. Immerse the silk and let the mixture come to a boil, rinse in another good suds, then in clear water and wring in a towel. While wet, iron on both sides with a very hot iron, leaving them without a crease. These silks should be kept smooth and clean ready for use.

In patting a background use a light springy motion; do not pound the china. Care should be taken not to take the paint all off with the first pat of a clean pad. Rubbing a little of the paint into the pad and patting it out on another piece of china will prepare the pad for good work.



No. 17-1-52. THE TIGER PLATE



No. 17-1-53. THE SQUIRREL PLATE

No. 17-1-51 TO No. 17-1-53 (inclusive). PLATES. Black outline pattern of any one design (four motifs), with directions for applying and a water-color study of the design, 20 cents, or any one design stamped on paper for tracing (without study), 15 cents.
SPECIAL OFFER. — Black outline patterns of designs for the set of three plates, with directions for applying and a water-color study of the designs, 50 cents, or the designs for the set of three plates stamped on paper for tracing (without study), 40 cents.
Blue impression paper, 10 x 12 inches, 10 cents a sheet.

A home well founded

A home where happiness is based securely on health and good physical condition. A home where the home-keeper devotes her most intelligent efforts to her daily bill of fare.

Every meal wholesome and properly cooked; *every day a good soup served promptly and hot*—there is your surest recipe for a smiling, healthy, efficient household.

Try this experiment: Begin the family meal tonight with

Campbell's Tomato Soup

Prepare it as a Cream of Tomato. You can have it ready in three minutes. The simple directions are on the label. Give the family all they want of this nourishing soup—with biscuit or plain bread-and-butter. Follow this with less meat than usual. And leave out at least one of the courses which usually requires extra labor and fuss.

See if the "heavy" eaters are not completely satisfied. See if the "light" eaters haven't a better appetite. See if you don't enjoy every mouthful, and feel brighter, sleep sounder and work easier tomorrow!

Good soup served on your table every day does more to lay the foundation of bodily vigor and endurance than any other food you can provide. The highest authorities agree on this.

Keep a supply of these satisfying *Campbell* "kinds" at hand on your pantry shelf and enjoy them regularly and often.

21 kinds

Campbell's Soups

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The newest idea in these useful little jackets for porch or boudoir. Made of a simple stitch that "goes" quickly. Send for complete directions for making.

Fleisher Yarns

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FLEISHER'S WORSTED YARNS

is on every skein

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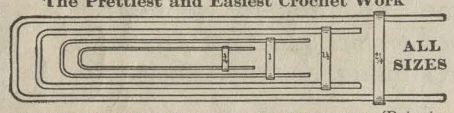
Maltese Crochet Staples

The Prettiest and Easiest Crochet Work



SIMPLEX STAPLE WITH GUARD (Patent Pending)

¾ inch, 20c; 1 inch, 25c; 1¼ inch, 30c; 2¼ inch, 40c.
$1.00 for set of four and directions for making the lace.
⅝ inch, ½ inch, ⅜ inch and ¼ inch, 20c each. Per set of four, 60c.
Both Sets, 8 Lace Staples, ¼ inch to 2¼ inch, $1.50.
Use size of Staple according to Work and Material.

SIMPLEX STAPLES INSURE LACE OF UNIFORM WIDTH.

Maltese Crochet is used for

(Of Cotton or Linen)	(Of Silk)	(Of Wool)
Edgings & Insertions	Infants' Caps	Fascinators
Infants' Hoods	Vanity Bags	Shawls
Centerpieces	Neck Pieces	Scarfs
Doilies	Handkerchiefs	Infants' Hoods
Sash Curtains	Wheel Lace	Infants' Sacques
Collars and Cuffs	Edgings & Insertions	Touring Hoods
Aprons	Yokes	Touring Scarfs
Chemisettes	——o——	Touring Shawls
Hat Covers	(Of Raffia)	Mufflers
Shirt Waists	Workbags	Etc.
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New and beautiful ideas in Maltese Crochet are continually being made.		**Sold at the Stores—Art Needlework Dept.**

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it mars the beauty of your nails. Get rid of ragged cuticle and hangnails. For a perfect manicure use

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Nightgown Yoke in Maltese or Hairpin Crochet

By Lillie A. Parks

No. 17-1-54. Nightgown

Design stamped on fine white nainsook, $1.65. White embroidery cotton, 6 cents extra. Mercerized crochet cotton (hard twist) No. 50, three balls, a steel crochet-hook No. 11, and a one-half-inch staple, 98 cents extra. Perforated stamping pattern, 25 cents. No transfer pattern.

Stamping paste, with directions, 10 *and* 25 *cents a box.*

IN this yoke the Maltese lace is made with two doubles over each working loop on staple.

With No. 50 cotton, on ½-inch small wire staple (outside measurement), make two strips of Maltese 60 inches long, and one strip 27 inches long.

Place a loop (l) on hook with working thread, and begin at first end made, on one of the long strips. Be particular about this, for the Maltese stretches so easily it is difficult to get an accurate measurement, and if the strip proves too long it may be raveled back from the other end.

1st row—Cluster of 3 l of Maltese by inserting hook from back through 3 l's, turn needle to usual position, and sl st over all, ch 5. Do this 10 times. Now without chs between make 4 more clusters, ch 5, and repeat from beginning 10 times, or more if larger yoke is required. The model is for 34 or 36 inch bust measurement. Fasten last ch to first cluster. Ravel back the end of Maltese, if necessary, and join to other end. Be careful that there is no twist in the work.

2d row—sl st to middle of first 5 ch, ch 1, 1 d over same ch, * ch 7, 2 d over next ch. Repeat from * until d's have been made in last ch before reaching the 4 clusters at point of scallop, then, without a ch between, make 2 d over first ch of next scallop, and proceed as before around each following scallop. Join last ch to first d. Repeat this row 3 times.

6th row—sl st to middle of 7 ch, ch 3, thread over hook 3 times, draw a loop through from under this same ch, and work off 2 loops twice, as in making a t; thread over twice, draw another loop through, and work off 2 loops twice as before; thread over once, draw through 3 loops on hook, thread over, and through last 2 loops, * (ch 7, 2 d in next ch) 3 times, ch 7, thread over hook 3 times, draw a loop under next ch, and work off 2 loops as in t; thread over twice, draw another loop through, and work as t; thread over twice, and again work as t. There should now be 5 loops on hook, thread over, and draw through 3, over and through 2, over and through the last 2, ch 7, thread over hook 4 times. Proceed to make another t group, like the last, over the next ch, working in same manner until after the thread is drawn through the 3 loops on hook, (4 loops on hook) thread over twice, and make another t cluster over next ch. After making like the group on last ch, there should be 5 loops on hook, thread over hook, draw through 3 loops, thread over, through 2, over again and through last 2, ch 7, and make another single t cluster, then repeat from * all around, fastening last ch to first cluster. Break thread.

7th row — Take the 27-inch Maltese strip and make a cluster of 4 loops, as 3 were grouped in first row, * ch 3, sl st over any 7 ch, ch 3, make another cluster of 4 loops on Maltese. Repeat from * all around. Break thread and join ends of Maltese.

8th row—On the other side of the Maltese strip just joined, make a 3-l cluster, as in 1st row, ch 4. Repeat all around, fastening last ch to first cluster.

9th row — sl st to middle of 4 ch, ch 7, * work 1 t cluster, like the single ones in 6th row, over next ch, ch 3, 1 l t over next ch, ch 3, repeat from *, fastening last ch to 4th st of 1st ch.

10th row—sl st to middle of 1st ch, * ch 5, 1 d in next ch, repeat from * all around, fastening last ch at starting-point of 1st st.

11th row—sl st to middle of 5 ch, * (2 t, p, 2 t, p, 2 t) over next ch, sl st over next ch. Repeat from *.

Outside Rows. — Take long Maltese strip, and interlace to first strip used.

This is done with the hook only, no working thread being used. Take the finished work and the extra strip of Maltese in the left hand, laying one flat against the other, with the new strip toward you. Slip the forefinger between the two strips. Insert the hook from back into a loop opposite the first of the four clusters around the scallops. Draw a loop from the opposite strip through the first loop, and continue interlacing in this way around the yoke as follows: Around the curve of the scallop draw through (one at a time) 2 loops of the new strip to 1 of the finished work, then 2 loops of the work to 1 of the new strip. This interlacing should be so done as to keep the work flat, and may be varied as is necessary to fit the pattern. Tie last loop at back of work.

2d outer row—Begin at right side of point of back scallop opposite the 4 clusters. With working thread make clusters of 2 l's of Maltese, with 5 ch between all around the end until opposite last l of the group, then cluster 3 l's of the Maltese with 5 ch between, until next group of 4 clusters is reached. Repeat.

3d row—sl st to middle of 5 ch * (2 t, p, 2 t, p, 2 t, p, 2 t) in next ch, sl st over next ch, repeat from *.

Sleeve Trimming. — Make 2 Maltese strips of length desired for sleeve.

Upper row—Make a 3-loop cluster of Maltese, ch 4. Repeat. Join ends of Maltese, and interlace to 2d strip, taking up 2 loops at a time, on each strip. Join ends of last strip.

Lower Edge. *1st row*—3-l clusters with 5 ch between. Repeat. *2d row*—sl st to 1st ch, * (2 t, p, 2 t, p, 2 t, p, 2 t) in next ch, sl st to next. Repeat from *.

Make beading at top like 9th row of yoke.

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"There's a Reason"

Gloves and Mittens in Two Colors

LADIES' AUTOMOBILE GLOVES

AS old arts are revived double knitting is again coming into favor in the shape of hunting or skiing mittens and gloves for automobile driving. Frequently the wrist is covered with fringe as in the glove shown. This thick nap keeps the wind out of the sleeves.

Several patterns are shown in figures 1 to 4 and many more will suggest themselves to the experienced knitter. The planning of new designs is fascinating work.

GLOVE.—Cast 20 sts on needle. Knit the wrist with single yarn. Knit 1, p 1, for a little over half a finger-length, then widen to 24 sts on a needle. The pattern is:

1st and 2d rows—3 dark, 1 light, and repeat. *3d and 4th rows*—3 light, 1 dark, placing the 3 light directly over the 1 light and keeping centre dark st.

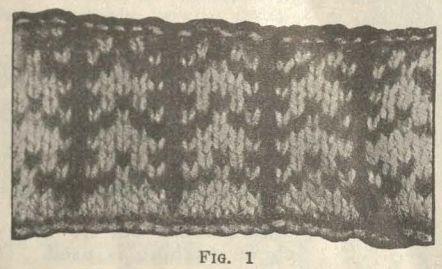


FIG. 1

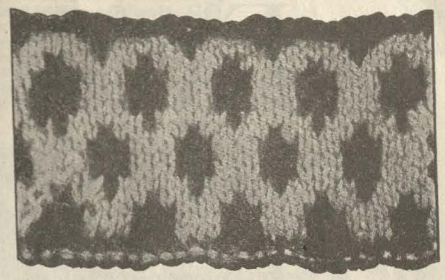
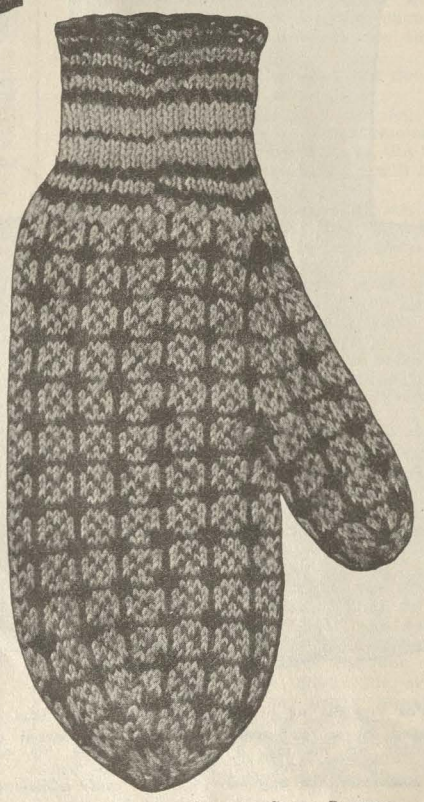


FIG. 2

Repeat these directions for body of glove, fingers, as well as wrist, which are in the dark color, although the fingers are knitted with two yarns.

Widen every other round on thumb needle until there are 48 sts on it, then continue until you have knitted 7 blocks or 35 rounds. Slip 24 sts from thumb needle on to a string, cast on 10 sts, and narrow inside the thumb until you have the original 24 sts on that needle. Knit 4 blocks, 20 rounds, and take last 8 sts on second needle and first 8 on third needle on a string for the little finger; cast on 6 sts, knit 3 rows, and take off 18 middle sts on first needle for forefinger; cast on 7, take 26 sts for third finger, and cast on 6. Knit middle finger first, narrowing the sts to 10 on each needle. Knit as long as wanted and narrow quickly. There should be 9 sts on a needle on fore and third fingers, 8 on little finger, and 11 on thumb. Fringe the wrists by sewing over a lead pencil with a double yarn, knotting to keep in place, then cut the loops evenly.

Scotch yarn was used for the glove and mitten illustrated; one skein of each of the two colors. Mixed gray, dark green, garnet, navy blue, and cream-white can be supplied at 65 cents a skein.



IN THE FAVORITE FOX AND GEESE PATTERN

A Revival of Double Knitting

By Ella H. Stratton

MEN'S MITTEN.—Cast 18 sts on two needles and 21 on one, then k 2, p 1, for wrist, with a single yarn, for about three-quarters of a finger-length. The pattern is divisible by 6, therefore widen the sts to 24 on a needle before beginning it. The two yarns are carried, one on the fore-finger and the other on the middle finger, that on the middle finger showing the most. One can easily do this in a little practise. The pattern is repeated throughout in the following way:

1st row—3 dark, 3 light, and repeat. *2d row*—1 dark, 1 light, and repeat. *3d row*—1 dark, 2 light, and repeat. *4th row*—Like 2d. *5th row*—Like 1st.

Knit around once with dark and repeat directions. Knit 31 rows, widening 2 sts every other row on thumb needle. Take 24 sts from thumb needle on a string, cast on 12 sts, narrowing them gradually until original number of sts are left on that needle, knit 35 rows, then narrow on each needle, 1 st each time around, until all are off. Take up thumb and knit 20 rows.

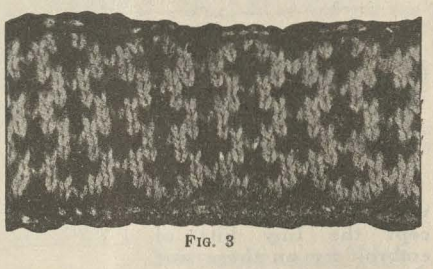


FIG. 3

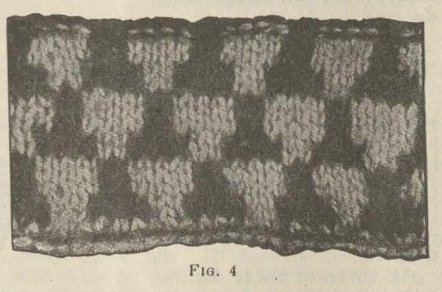


FIG. 4

FIGURE 1. *1st row*—1 dark, 5 light; repeat. *2d row*—3 dark, 3 light; repeat. *3d row*—1 dark, 1 light; repeat. *4th row*—3 dark, 1 light, 1 dark, 1 light; repeat. Repeat from 1st row.

FIGURE 2. *1st, 2d, and 3d rows*—3 dark, 3 light; repeat. *4th row*—5 light (on 3 light), 1 dark; repeat. *5th row*—5 light, 1 dark, placing the 5 light on 1 dark; repeat. *6th row* 3 light, 3 dark (over 1 dark); repeat. Begin again at 1st row.

FIGURE 3. *1st row*—3 light, 3 dark; repeat. *2d row*—2 light, 1 dark; repeat. *3d row*—3 dark, 3 light; repeat. *4th row*—Like 2d. Repeat from 1st row.

FIGURE 4. *1st row*—4 dark, 2 light; repeat. *2d row*—Same. *3d row*—4 light, 2 dark, the 4 light being over the 2 light; repeat. *4th and 5th rows*—The same. *6th row*—4 dark, 2 light, the 4 dark being on the 4 light; repeat. Repeat the 5 rows for reversing colors on the 6th.

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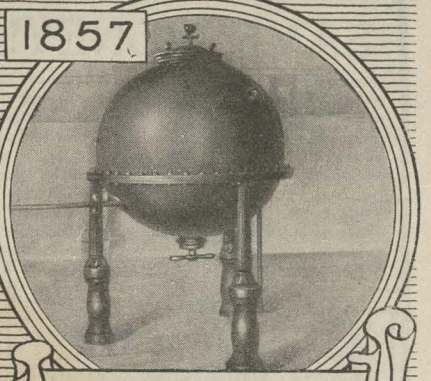

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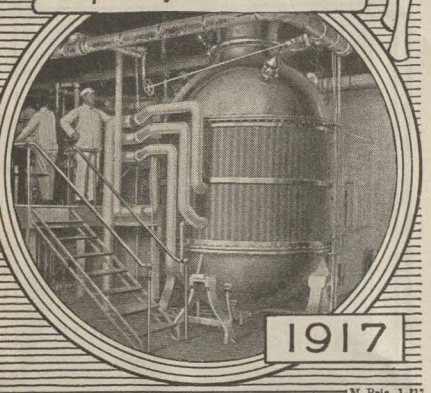

1917

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Design stamped on a hand-made dress of fine white nainsook, and white cotton for working, $2.00

Nothing is left to the work of loving fingers except the tiny bits of embroidery on these wee dresses.

IF there is no time for sewing in the homes of the little ones in these days, there need be no lack of finely stitched little garments, for it is the easiest thing in the world to have all one's seamstress work done outside of one's doors.

All three of these dainty little dresses are every stitch made by hand. The material is sheer nainsook and all the finishing is very carefully done. The lace edges on two of them are fine and pretty. The buttonholing on the collar and cuffs of the third is stamped for embroidering. Washable lace buttons are used with thread loops for fastening.

A little smocking at the centre front and on the sleeves holds the fulness of the bishop model, always a popular style. The other two have hand-run tucks and set-in sleeves.

Seams are French fashion, and under the arms of the two-year model are big plaits for extra fulness. The neck edges and sleeve seams are as neatly and carefully finished as any mother could wish.

All three embroidery designs are small and simple. The work is solid and eyelet done with two threads of stranded cotton. As fine a needle as possible should be used.

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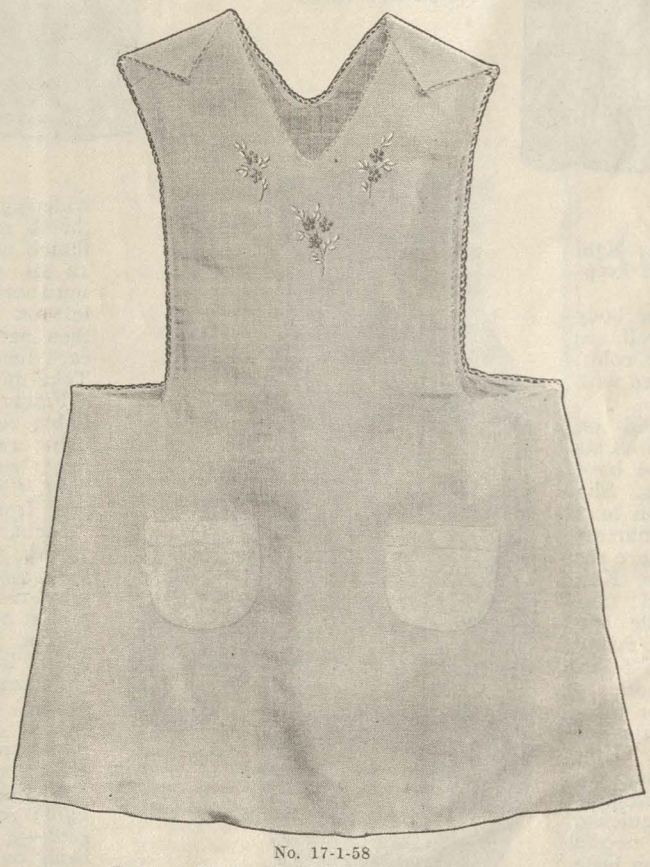

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Embroidery commenced on any one piece, 75 cents additional.

All three are entirely finished by hand, as a baby dress should be; no machine stitching is used.

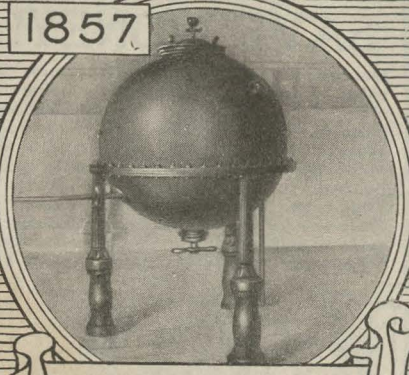
FOR the first really serious - minded schooldays that come when one gets to be a big girl of six or eight years, there is this pocketed and bibbed apron of cross-barred dimity. It comes all made up ready to embroider and can have any little lace edging that one may desire; a single row of tatting or a simple crocheted scallop would look well.

This apron is machine stitched and entirely finished. It slips on over the head and fastens together at the shoulders. A button and loop may hold the shoulder strap, or small gold pins could be used, in which case the pin could be fastened through the dress, holding the apron well in place. The edge of the hem should come a little above the dress edge.

The only work to be done after the apron is purchased is the sewing on of lace and the embroidery. The latter is pink and white, satin-stitch and outline, and done with two or three threads of stranded cotton. The flowers are pink.

If the length needs changing pull out the stitching from the outside and keep the first edge fold on hem, which is also stitched. Turn as deep a hem as required and stitch hem by hand or chain-stitch with pink.

1857



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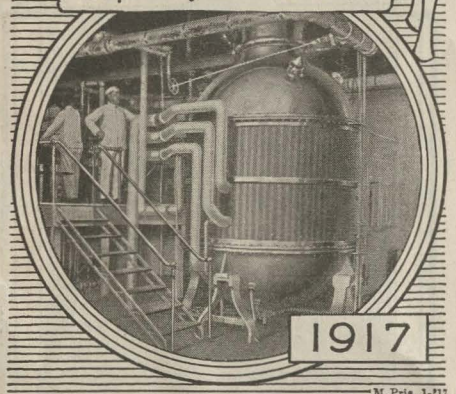

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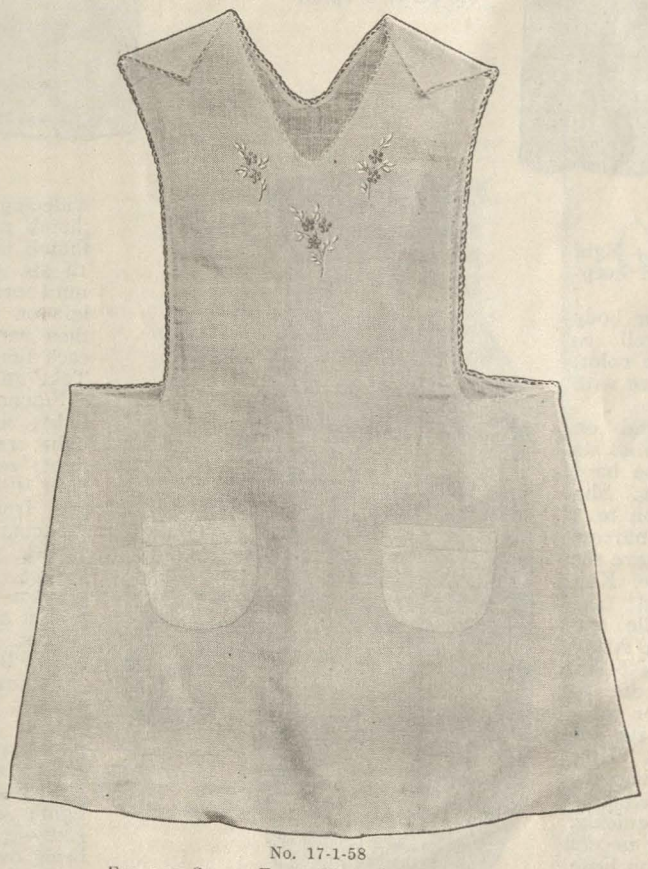

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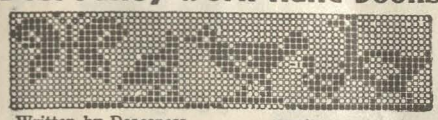

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Bag of Roman Striped Crochet

EVEN in the popular striped bags blue is the favored color. This one is lined with blue satin cut long enough to turn over at the top and meet the upper edge of the crochet, making a double thickness of silk at the top above the crochet.

CROCHETED BAG. — **Start** with 6 ch, join, 12 d in ring. *2d row*—2 d in each st (24 d). *3d row*—2 d in each st (48 d). *4th row* — 2 d in 1st, 1 d in next (74 d). Continue increasing in each row to keep a well rounded shape until there are 170 sts, then keep the same number in each row.

There are 14 rows of dark blue t, 3 rows gold t, 3 rows black t, 3 rows dark red t, 1 row gold d, 3 rows green t, 1 row black d, 3 rows light brown t, 1 row black d, 1 row gold t, 1 row black d, 3 rows rose t, 1 row black d, 3 rows old blue t, 1 row black d, 3 rows black t, 1 row black d, 3 rows green t, 1 row black d, 3 rows red t, 1 row gold d, 4 rows dark blue t. The edge is finished with a blue shell made as follows:

EDGE.—Chain 3, 3 t in 1st d, * skip 2 d, sl t in 3d d, ch 3, 3 t in same d, repeat from *.

CORD. — Chain 2, thread over, * insert hook in loop on back of 1st st, thread over and draw through, making 3 loops on hook, over and draw through 2 loops, repeat from *, then repeat from beginning and continue for length desired.

TASSEL.—Cover a wooden button-mold with d (about 12 rows), blue, gold, and red. Starting from the centre make 5 rows of dark blue, 1 gold, 3 red, 1 gold, and the balance dark blue. Use a very loose st on under side of button. In twelfth row tie in fringe about ten inches long, using all colors, then fill centre of under side of button with fringe, tying it into each mesh. Fasten to bag with same cord as that used for drawstrings. Cover rings for drawstrings with blue d.

The tassels on ends of cord are made by winding the blue, used for cord, around a 3-inch card.

No. 17-1-59. CROCHETED BAG

Materials. Nineteen spools of fibre crochet silk (eight colors), twelve ivory rings, and a steel crochet-hook No. 9, $3.00, or ten balls of mercerized crochet cotton (loose twist). twelve ivory rings, and a steel crochet-hook No. 9, $1.20.

A Roll of Linen

[CONCLUDED FROM PAGE 4]

There are four places to-night — only four. But Father's place is set — the head of the house — though Father long ago, it seems, went to another Home for the sake of a striped flag. Ah, he must have had a noble welcome there!

Mother does not look at Norah, and Norah does not look at Mother. How can they, knowing?

A hush, for all have hurried away. Only the old mahogany table waits, waits for arms to rest again upon it, for knees to once more repose under its kindly shelter.

There is a group at the front door, a little groan, a deep sob.

"Mother!" — An arm and a leg and a hole in his head. — Poor remnant!

But they must carry him to the dining-room first. He has said he will bear it at the beginning.

Down in Father's place — ah me, lad, this takes more courage than it did to "up and at 'em!" Nay, that chin has not grown set for nothing.

And Norah serves. She bends over the head of the new lord of the household. His bandages are very fresh, but the light is good here.

"Holy Mother! — There are morning-glories! Oh, ma'am, ma'am, don't you see? — there — are — morning-glories — on our lad's bandages!"

Linen —

"I did my best!" moaned the morning-glory damask to the mahogany roses. —

"Aye, — you sent — one — back!" sobbed the brown wood, as it sheltered the Remnant.

* * * * * *

"I think you are tired," the Sister was saying in my ear. "Your hands are cramped, perhaps. You have rolled a great many bandages to-day, my dear."

How shadowy the wide corridor was as I stole out. How silent the broad gray walk between the great, brooding horse-chestnuts. Peace — peace.

And as I turned my head before stepping into a closed car, I saw morning-glory vines clambering up the stones of the Bishop's House.

Sweater and Hat

[CONCLUDED FROM PAGE 5]

to corner st, over, k the corner st, repeat from * to next corner st, over, k the corner st, repeat from * to next corner st, over, k the corner st, repeat from * ending row, over, k 2. *2d row* — k, also k the wool overs. *3d row* — * k up to the corner st, over, k the corner st, over, repeat from * around, k to end of row. Repeat the last 2 rows alternately until there are 5 ridges, bind off. If floss is to be used for collar instead of Angora, k 9 ridges instead of 5, with contrasting color.

CUFFS.—With Angora wool, cast on 16 sts, k in ridges until cuff fits sleeve.

BORDER. — Pick up 1 st from each ridge. *1st row*—k 1, * over, k 2 sts together, repeat from * across. Knit until there are 4 ridges, bind off, sew up cuff and sew to sleeve, sew sleeves in place at armhole of sweater.

SCARF.—With gray floss, cast on 30 sts (about 6 inches), k 6 ridges, change to Angora, k 6 ridges, alternate these stripes once more, ** k in ridges with gray floss for 48 inches, repeat from ** backwards, draw ends together.

BALLS. — With Angora, ch 4 sts, join to form a ring, 8 d in ring. *2d round* —* 2 d in st, 1 d in next st, repeat from * until diameter is about 1½ inches, make 5 rounds, 1 d in each st, stuff with cotton, skip 1 st, 1 d in next st, until closed, ch 4 sts, finish off, sew to ends of scarf.

No. 17-1-1. SWEATER. *Materials.* — Fourteen skeins of gray Zephyr floss, six large balls of white Angora wool, and one pair of amber knitting-needles No. 5, $8.55.

No. 17-1-2. HAT. *Materials.*—Three skeins of gray eightfold Germantown wool, one skein of rose eightfold Germantown wool, two steel hat wires, and one bone crochet-hook No. 4, $1.70.

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See Page 32

Priscilla Fashions

Coats and Dresses

EVERY petticoated member of the family will find something of interest on these two pages. February, in a part of the country at least, calls for smart comfy coats, and there are several here for different ages. Velour de laine would be well chosen for No. 8082, and a collar made of the same fabric would be good-looking.

Suitably childish in their simplicity are Nos. 8030 and 8117. Those living in colder climates will probably choose warm light-weight woolen materials for children's winter dresses, others may use only heavier weight cotton or linen. But whichever fabric is used these two dresses are so made that they can be easily and frequently laundered.

A coat for the young miss, such as No. 8096, should be made of tweed or heavy mixed woolen fabric. It is warm and will not as noticeably resent the hard usage of a child of this age.

A tiny miss will enjoy for her parties, a dress that laces down the front with ribbon. Pompadour challis or figured muslin would be effective.

Two afternoon dresses at the bottom of the page, alike only in their delightful simplicity, are sufficiently adaptable to be almost a wardrobe in themselves. No. 8049 is obviously a street costume, but it is not too clumsy to wear under a long coat in cold weather.

Light-weight material should be used for No. 8136, either broadcloth or silk, and the embroidery in unpadded satin-stitch is worked in worsted or coarse silk, according to the fabric chosen.

Perforated stamping pattern of embroidery design, 45 cents. Transfer pattern, 15 cents.

CUTTING PATTERNS. — Nos. 8049, 8136, and 8066 are supplied in sizes 36 to 42 bust measure; the last one in size 44 also. No. 8115 in sizes 34 to 42; Nos. 8082 and 8074, sizes 14 to 20 years; No. 8096, sizes 8 to 14; No. 8048, 6 to 14; No. 8067, 6 to 12; Nos. 8117, 8125, and 8073, sizes 4 to 10; No. 8030, sizes 4 to 8; and No. 8054, sizes 2 to 6 years. Price, 15 cents each.

Passed by the Style Censor

For All Ages

THE tendency toward what may be called efficiency in dress is apparent on every side, in the increased tendency toward the practical and appropriate. Women are realizing that beauty is at its best in simple attire and unattractive features unaccented by conspicuous apparel are at their best also. Children's dresses follow naturally in the same lines.

Nos. 8067 and 8125 are very like, with this important difference, that the plait extending from neck to hem in No. 8125 gives a long line that will be more becoming to a stout child, while a slender little miss will like extra fulness in the skirt and the belt continuing around the waist.

The tendency toward surplice effects is reflected in the waist of No. 8074, and very satisfactorily, too, in the two tabs crossing in front and buttoning onto the belt on the opposite side. Two other approved features of this model are the fulness in the front of the skirt and the wide square collar.

Just to show that pockets or the semblance of pockets are not of the past, No. 8115 adds pocket-like sections to either side of the skirt, embroiders them with a few simple stitches, makes the collar and cuffs of the same fabric, and considers itself quite sufficiently trimmed.

There are ample pockets, too, in the child's coat, No. 8048, and it is not less ample in its width of skirt. Of generous proportions also is No. 8066, but if there are pockets they are concealed in the lining. Like most of the long coats this season, it buttons frankly in the centre front.

High necked and long sleeved, No. 8054 is an attractive interpretation of the Russian blouse suit.

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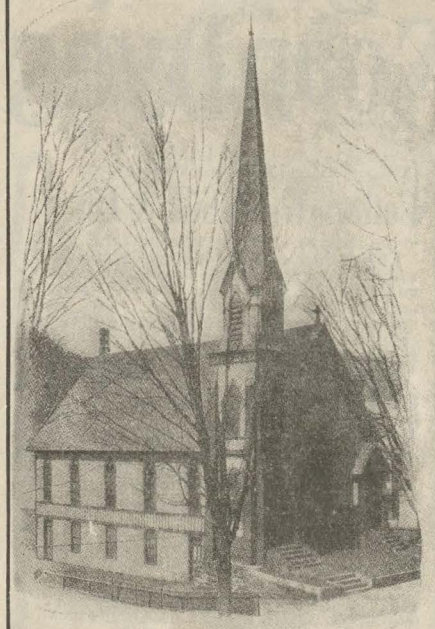

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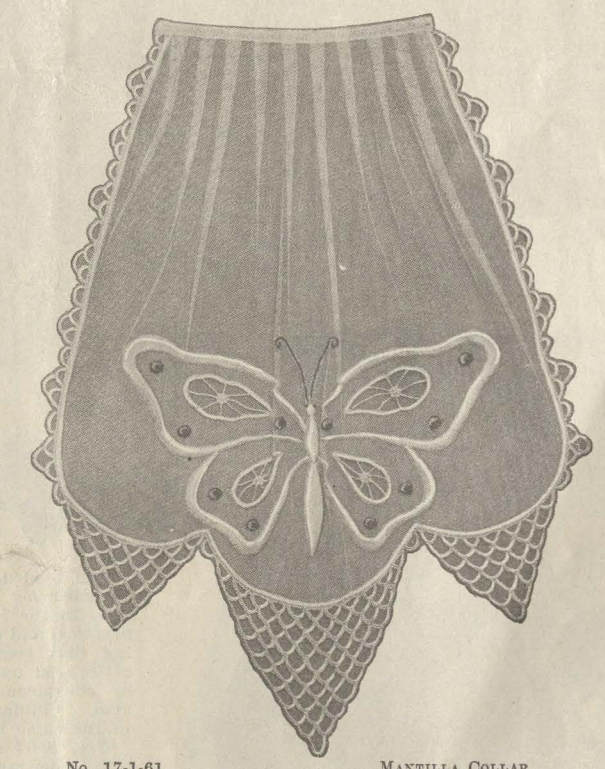
No. 17-1-60. NET OR ORGANDY MAY BE USED FOR THIS COLLAR

Neck measure, 21 *inches*. Design stamped on white organdy, 25 cents; on white net, 30 cents. Silk for working, 80 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

ESPECIALLY for the girl of moderate means is the box of collars a veritable "Aladdin's lamp" unto her wardrobe. Assuming that she has only a limited number of dresses, if they are made simply and the neck finished in a way that is adjustable to different collars, then she may choose her collar rather than her dress, to suit the occasion, and her wardrobe may be as varied as her assortment of collars and frills.

Black or dark blue taffeta with only such trimmings as may be made of the material is a good foundation dress.

Then for luncheon, church, or matinée there is the new mantilla collar. The one illustrated is of white net embroidered with loose twist white silk, which is also used for the crocheted edge. All embroidery is in unpadded satin-stitch except the buttonholed edge of the cut-out sections in the butterfly's wings and the spider webs in the open spaces. Antennae, eyes, and round spots on the wings are black.



No. 17-1-61 MANTILLA COLLAR

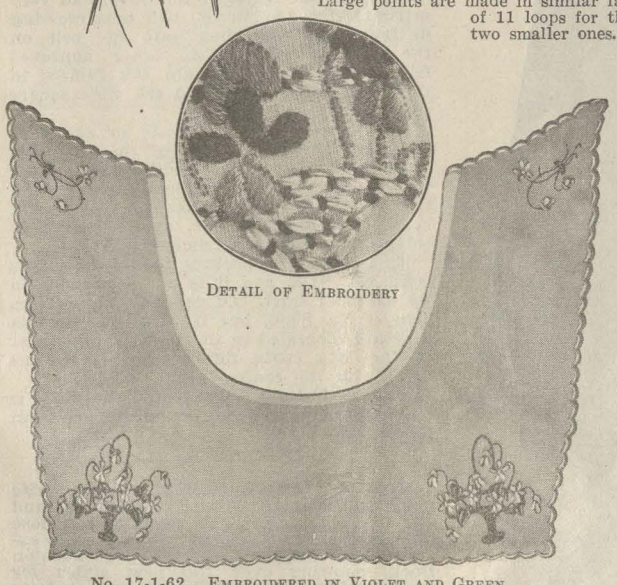
Design stamped on white net, 30 cents. Silk for working, 95 cents extra. Steel crochet-hook, 10 cents. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

DIRECTIONS FOR EDGE.—* Five d in lace, ch 6, catch back in 1st d, 10 d over ch; repeat from *, 5 d in lace, ch 6, catch back, 5 d over ch, ch 6, catch back in middle of previous loop, 10 d over ch, 5 d to complete unfinished loop. Make single loop on edge and repeat. Large points are made in similar fashion, starting with a foundation of 11 loops for the larger one and 7 loops for the two smaller ones.

THE Mantilla collar is trimming a plenty when worn alone, but the small collar, embroidered and finished in the same way, that is illustrated just above may be worn with it, as in the small sketch. The smaller collar alone is quite sufficient for a morning dress or separate blouse.

In the lower left corner is another collar for general afternoon wear, that introduces a desirable touch of color. It is of white organdy buttonholed about the edges with white. Yellow silk couched on with black forms the basket, and the violets are in natural coloring. A detail shows the work clearly.

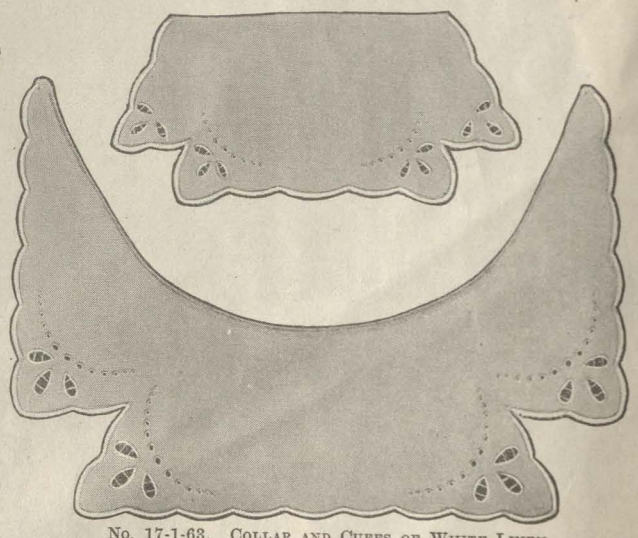
For street wear on any occasion where a semi-tailored dress is required, there are collars and cuffs of white linen, illustrated at the right. These are embroidered in a simple eyelet pattern, easily managed by an amateur, and made of rather heavy linen in a style that is always good, they are sufficiently durable to amply repay the time spent on them, even by a busy woman.



DETAIL OF EMBROIDERY

No. 17-1-62. EMBROIDERED IN VIOLET AND GREEN

Neck measure, 18 *inches*. Design stamped on white organdy, 25 cents. Silk for working, 70 cents extra; cotton for working, 24 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

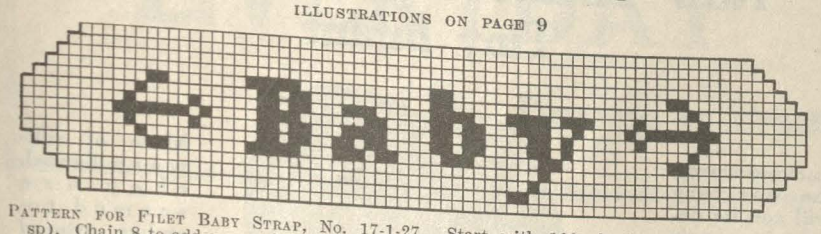


No. 17-1-63. COLLAR AND CUFFS OF WHITE LINEN

Neck measure, 21 *inches*. Design stamped on white linen, 50 cents. Cotton for working, 18 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

Baby Embroideries

ILLUSTRATIONS ON PAGE 9



PATTERN FOR FILET BABY STRAP, No. 17-1-27. Start with 192 ch (9 sts allowed for 1st sp). Chain 8 to add a sp at beginning of a row, at end of row make additional sp of ch 2, 1 t in same place with last t.

No. 17-1-19. POWDER-CAN COVER. Design stamped on fine white linen cambric, 20 cents. Cotton for working, 6 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern, 10 cents.

No. 17-1-20. SAFETY-PIN BOOK. Design stamped on white linen, and pink silk muslin for lining, 25 cents. Cotton for working, 6 cents extra; silk for working, 15 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern, 10 cents.

No. 17-1-21. CARRIAGE PILLOW. *Size,* 11 x 15 *inches,* without ruffle. Design stamped on Persian lawn, material given for ruffle, 45 cents. Cotton for working, 12 cents extra. Valenciennes edging, 35 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

No. 17-1-22. PILLOW COVER. *Size,* 13½ x 19 *inches.* Design stamped on fine white linen cambric, 65 cents. Cotton for working, 24 cents extra. Perforated stamping pattern, 40 cents. No transfer pattern.

No. 17-1-23. PILLOW SLIP FOR CRIB. *Size,* 14 x 18 *inches.* Design stamped on fine white linen cambric, 60 cents. Cotton for working, 6 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern, 10 cents.

No. 17-1-24. SHEET FOR CRIB. *Size,* 40 x 46 *inches.* Design stamped on English long cloth, 50 cents. Cotton for working, 6 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern, 10 cents.

No. 17-1-25. ENVELOPE PILLOW SLIP FOR CRIB. *Size,* 13 x 18 *inches.* Design stamped on fine white linen cambric, 75 cents. Cotton for working, 9 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

No. 17-1-26. SHEET FOR CRIB. *Size,* 40 x 46 *inches.* Design stamped on English long cloth, 50 cents. Cotton for working, 12 cents extra. Perforated stamping pattern, 35 cents. No transfer pattern. Stamping paste, with directions, 10 and 25 cents a box.

No. 17-1-27. CROCHETED STRAP. *Materials.* One ball mercerized crochet cotton (hard twist) No. 80, and a steel crochet-hook No. 14, 38 cents. Ribbon not supplied.

Dainty Lingerie

ILLUSTRATIONS ON PAGE 8

No. 17-1-12. NIGHTGOWN. Design stamped on fine white nainsook, $1.65. Blue cotton for working, 18 cents extra; silk for working, 60 cents extra. Fine Valenciennes lace, 60 cents extra. Perforated stamping pattern, 45 cents. No transfer pattern.

No. 17-1-13. CHEMISE. Design and one script letter stamped on blue or pink silk muslin, and white silk muslin not stamped to complete chemise, $1.75, or design and monogram stamped on blue or pink silk muslin, with white silk muslin to complete, $2.35. White cotton for working, 12 cents extra. Perforated stamping pattern of design and one letter, 35 cents; of a three-letter monogram, size 2-inch, 60 cents extra. Transfer pattern of design and one letter only, 15 cents.

No. 17-1-14. NIGHTGOWN. Design stamped on fine white nainsook, $1.65. White cotton for working, 9 cents extra. Mercerized crochet cotton (hard twist) No. 80, two balls, and a steel crochet-hook No. 12, 65 cents extra. Perforated stamping pattern, 30 cents. No transfer pattern.

No. 17-1-15. ENVELOPE CHEMISE. Design and cutting lines stamped on fine white nainsook, $1.15; on white silk muslin, $1.25. Cotton for working, 9 cents extra; silk for working, 15 cents extra. Valenciennes lace and beading, $1.20 extra. Perforated stamping pattern, including cutting lines, 40 cents. No transfer pattern.

No. 17-1-16. SHIRTÉE. Design stamped on fine white batiste, $1.10; on white silk muslin, 85 cents. Cotton for working, 9 cents extra; silk for working, 15 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

No. 17-1-17. CAMISOLE. Design and cutting lines stamped on white silk muslin, blue and pink silk muslin, not stamped, for patches, and a paper pattern for cutting the sections, $1.00. Cotton for working, 3 cents extra; silk for working, 10 cents extra. Perforated stamping pattern, 35 cents. No transfer pattern.

No. 17-1-18. ENVELOPE CHEMISE. *Size,* 36 *to* 40. Design and cutting lines stamped on fine white nainsook, $1.15. Blue cotton for working, 6 cents extra; silk for working, 25 cents extra. Valenciennes lace and beading, $1.10 extra. No perforated or transfer patterns.

Embroidery commenced on any one piece, 75 cents additional.

Explanation of Crochet Stitches

CHAIN (ch). Make a slip knot on needle, draw thread through this loop. Again draw thread through this second loop and continue till ch is of length required.

SLIP STITCH (sl st). Put hook through work at st indicated in directions; draw thread through work and loop on needle at same time.

DOUBLE (d). Put hook through work, thread over hook and draw through, making two loops on needle; thread over again and draw through both loops.

HALF TREBLE (h t). Thread over needle, hook through work, thread over, and draw through, giving three sts on needle, thread over and draw through the three sts at once.

TREBLE (t). Thread over the needle, hook through work, thread over and draw through, giving three sts on needle, thread over, draw through two, over again and draw through remaining two.

DOUBLE TREBLE (d t). Thread over twice, hook through work, thread over and draw through, giving four sts on needle, * thread over and draw through two; repeat from * twice.

LONG TREBLE (l t). Thread over three times, hook through work, thread over and draw through, giving five sts on needle, thread over and work all off by twos.

PICOT (p). A p is formed on a ch by joining the last four sts (or any given number) in a ring by working a d in the fourth st, counting from hook. In making p on d around the edge of motifs, the d is worked in the top of the last d.

FILET CROCHET. Filet crochet consists of open meshes called spaces (sp) and solid meshes called blocks (bl). A sp consists of 2 t with 2 chain (ch) between; a bl consists of 4 t; two or more bl consist of 3 times the number of bl plus 1 t. When a bl comes over a sp work t in t, 2 t over ch of 2, t in t. A foundation ch must be 3 times the number of meshes in the first row plus 6 ch to turn and form the first sp, or plus 3 ch to form first t, t in ninth st from hook for first sp, or fourth st from hook for bl. Chain 5 to turn and form first sp in succeeding rows. When a row starts with a bl, 3 ch equal first t of bl.

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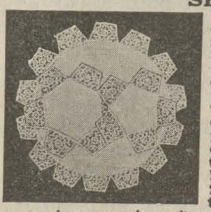

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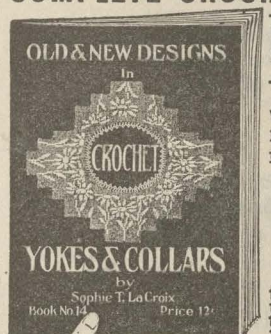

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DEAR PRISCILLA READER:

When MODERN PRISCILLA is delivered to you each month, have you ever considered the time, thought, energy, and the months of preparation it represents? In Boston nearly three hundred people are striving constantly to make THE MODERN PRISCILLA a more really interesting, vitally helpful magazine for you.

Do you realize a specially trained experienced corps of needlework specialists are planning new needlework surprises, several months ahead, for your deft fingers to fashion into beautiful and useful decorations for your home, and dainty accessories for your own and your children's apparel? That culinary experts are investigating the nutritive values and healthfulness of fruits, cereals, and other food products, preparing articles to tell you how to combine them with other foods to make delicious meals, which you may prepare from the recipes, all of which are tested and proved to be exactly right before they are accepted for publication in the Everyday Housekeeping Section of THE MODERN PRISCILLA. This care is exercised so our subscribers may utilize these recipes confident they are correct as to ingredients, amounts, and directions for preparing.

The Editorial Department is ever seeking the newest ideas in art needlework, feminine handicraft and everyday housekeeping so you may have the best the needlework and housekeeping worlds possess. Hundreds of pieces of needlework are sent us each month by workers who desire to present to our subscribers the product of their brain and hands. Each piece of needlework is carefully examined by experts to determine whether or not it equals "Priscilla standard." If it meets our requirements, is new, and the quality of workmanship, material, and design are of the best, it is accepted. If it is a copy or adaptation of some one's else design, it is discarded. Originality is one of our essentials.

A conference of department heads is held each week. Women who are trained needlework experts from their experience, mature judgment and contact with needleworkers throughout the country, determine whether or not the piece of needlework under discussion is desirable for THE MODERN PRISCILLA — something our subscribers really want to know about, something which will be helpful to them.

The Art Department is busy designing new embroideries for you. The Merchandise Department is ever ready to execute your orders and send you the materials, laces, linens and the other needlework articles you desire. Do you utilize this service?

Manufacturers want to tell you of their products through the advertising columns of THE MODERN PRISCILLA. The Advertising Department censors advertisements for your benefit. It is only after careful investigation advertisements of food products and merchandise are admitted to our columns.

"Satisfaction or Money Back" is our unqualified guarantee. If at any time food products or merchandise purchased from manufacturers because their advertisements appeared in THE MODERN PRISCILLA are not satisfactory, please write us immediately, giving us the facts. We are always glad to investigate matters of this kind and will refund the amount of money lost in the transaction promptly if the advertiser does not.

A corps of experts and their loyal assistants are striving every hour of every business day of the year to make MODERN PRISCILLA the best magazine possible for art needleworkers and housekeepers.

We are anxious to know what you think about MODERN PRISCILLA. It is for you we are building the magazine. We want it to contain information which is most helpful to you. We want to know what the magazine means to you, how you use it, how long you retain it, the need it fills in your family life.

We will be very glad to have you tell us the ways in which THE MODERN PRISCILLA can be made more helpful to you. Our aim is to make it an increasingly important factor in your life.

Tell us what departments are most interesting to you, what new ones you would like added or old ones eliminated; how it has solved problems for you either in household equipment, needlework, entertainment, or in helping you prepare a different kind of a dinner for a special occasion or for ordinary days. It matters not whether the help was found in the advertising or editorial columns. Maybe you found suggestions for refurnishing your home, a new cereal for breakfast, or some other help in the advertising columns. All these experiences are interesting. We want to know about them.

Write an intimate, chatty letter such as you would to a friend who asked, "What does THE MODERN PRISCILLA mean to you?" or "Why do you subscribe for THE MODERN PRISCILLA?"

Prizes aggregating fifty dollars ($50.00) will be given to the twenty women whose letters contain the most information and suggestions on what THE MODERN PRISCILLA means to them. We want a real expression of your own personal feeling, not a literary article. Facts are what we desire most, irrespective of the manner in which they are garbed. Please use one side of the paper only.

First prize, for the letter which contains the most information and suggestions,	**$12.00**
The other nineteen prizes will be awarded for the letters next in order of merit.	
Second prize,	**8.00**
Third prize,	**5.00**
Two prizes of $2.50 each,	**5.00**
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The contest ends March 1, 1917. Letters postmarked after twelve o'clock noon on that date will not be eligible for entry in the contest. Questions regarding the contest will be answered cheerfully. Announcement of the prize winners will be made in the August issue. Address all correspondence pertaining to the contest to **Priscilla Prize Editor, 85 Broad Street, Boston.**

New Thumbless Mitts for the Tiny Infant

Lacking words, the wee baby will coo its delight in a pair of snug little mitts that enclose both thumb and fingers and thereby add to their warmth. They may also be interlined.

Made of silk-warp flannel, they are seamed together around the outer edge and embroidered in blue or pink. Ribbon run through eyelets holds them close at the wrist.

No. 17-1-70. MITTS THAT ARE DAINTY AND COMFORTABLE

Design stamped on silk-warp flannel (one pair) and blue or pink silk for working, 25 cents. (If no color is mentioned in order *blue* will be sent.) Perforated stamping pattern, 10 cents. Transfer pattern *not supplied.*

Dining-Room Linens

ILLUSTRATIONS ON PAGE 12

No. 17-1-35. BREAD TRAY LINING. Design stamped on white linen, 30 cents; on pure satin damask, 35 cents. White cotton for working, 9 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

No. 17-1-36. BREAD TRAY LINING. Design stamped on white linen, 30 cents; on pure satin damask, 35 cents. Cotton for working, 12 cents extra; silk for working, 45 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents. *A diagram will be sent with each pattern.*

No. 17-1-37. OBLONG FOR TRAY. *Size,* 11½ x 17 *inches.* Design stamped on écru Bulgarian linen, 30 cents. Cotton for working, 18 cents extra; silk for working, 60 cents extra. Perforated stamping pattern, 30 cents. Transfer pattern, 10 cents.

No. 17-1-38. OVAL CENTREPIECE. *Size,* 19½ x 30 *inches.* Stamped on tan linen, 60 cents. Net and cotton for working, 75 cents extra; net and silk, $1.70 extra. Perforated stamping pattern, 45 cents. No transfer pattern.

No. 17-1-39. OBLONG CENTREPIECE. *Size,* 18½ x 32 *inches.* Design stamped on écru Bulgarian linen, 65 cents. Cotton for working, 40 cents extra; silk for working, 90 cents extra. Perforated stamping pattern, 40 cents. No transfer pattern. *A diagram will be sent with each pattern.*

No. 17-1-40. SOFA PILLOW. *Size,* 16 x 24 *inches.* Design stamped on heavy ivory-white linen with same material for back, $1.15. Cotton for working, 47 cents extra; silk for working, $1.65 extra. Stamping pattern, 40 cents. Transfer pattern, 15 cents.

New Table Embroideries with Crochet

ILLUSTRATIONS ON PAGE 10

No. 17-1-28. LUNCHEON CLOTH AND NAPKINS. *Size of cloth,* 38-*inch;* of *napkin,* 12-*inch.* Designs for cloth and six napkins stamped on white doilicloth, $1.50. Cotton for working, 33 cents extra; silk for working, 75 cents extra. Three spools white mercerized crochet cotton (loose twist) for edge, 30 cents extra. Steel crochet-hook No. 8, 10 cents. Perforated stamping pattern of designs for cloth and six napkins, 35 cents. No transfer pattern. *A diagram showing how to place the colors will be sent with each pattern.*

No. 17-1-29. CENTREPIECE. *Size,* 34-*inch.* Design stamped on white linen, $1.50. White cotton for working, 30 cents extra. Two balls mercerized crochet cotton (hard twist) No. 60, and a steel crochet-hook No. 10 for crocheting medallions and edge, 55 cents extra. Perforated stamping pattern, one-half design (reversible), 40 cents. No transfer.

No. 17-1-30. SCARF. *Size,* 18 x 70 *inches.* Design stamped on white linen, $1.35. White cotton for working, 24 cents extra. Three balls mercerized crochet cotton (hard twist) No. 60, and a steel crochet-hook for crocheting edge and medallions, 78 cents extra. Perforated stamping pattern of centre and end design, 35 cents. Stamping paste, with directions, 10 and 25 cents a box. No transfer pattern.

Black and white block pattern of designs for insets for Nos. 17-1-29 *and* 17-1-30, 10 *cents.*

Hemstitched Linens

ILLUSTRATIONS ON PAGE 13

No. 17-1-41. NAPKIN. *Size,* 15-*inch.* Design stamped on hemstitched white linen napkins, six for $2.25. White cotton for working, 12 cents extra. Perforated stamping pattern, 10 cents. Transfer pattern (6), 10 cents.

No. 17-1-42. SQUARE DOILY. *Size,* 9-*inch.* Design stamped on a hemstitched white linen square, 30 cents; six squares, $1.80. White cotton for working one, 3 cents extra; for working six, 12 cents extra. Perforated stamping pattern, 10 cents. Transfer pattern (6), 10 cents.

No. 17-1-43. SQUARE DOILY. *Size,* 6-*inch.* Design stamped on a hemstitched white linen square, 20 cents; six squares, $1.20. White cotton for working one, 3 cents extra; for working six, 6 cents extra. Perforated stamping pattern, 10 cents. Transfer pattern (6), 10 cents.

No. 17-1-44. TABLE RUNNER. *Size,* 20 x 72 *inches.* Design stamped on a hemstitched white linen scarf, $1.75. White cotton for working, 53 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

No. 17-1-45. TEA CLOTH. *Size,* 45-*inch.* Design stamped on a hemstitched white linen cloth, $2.15. White cotton for working, 53 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

No. 17-1-46. TEA NAPKIN. *Size,* 15-*inch.* Design stamped on hemstitched white linen napkins, six for $2.25. White cotton for working, 18 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern (6), 15 cents.

No. 17-1-47. CENTREPIECE AND TEA CLOTH. CENTREPIECE. *Size,* 18-*inch.* Design stamped on a hemstitched white linen square, 65 cents. White cotton for working, 35 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents. TEA CLOTH. *Size,* 45-*inch.* Design stamped on a hemstitched white linen cloth, $2.15. White cotton for working, 70 cents extra. Perforated stamping pattern, 30 cents. Stamping paste, with directions, 10 and 25 cents a box. No transfer pattern.

Hand-Made Curtains

ILLUSTRATIONS ON PAGE 14

No. 17-1-48. CURTAIN FOR CHAMBER. Cross-stitch design stamped on white organdy muslin, 4 inches wide, for band, 15 cents a yard. White organdy muslin, 39 inches wide, to complete curtain, 30 cents a yard. Cotton for working one yard, 15 cents extra; silk for working, 25 cents extra. Mercerized pink cotton for crocheting edge, 7 cents a spool, steel crochet-hook, 10 cents.

No. 17-1-49. LIVING-ROOM CURTAIN. White Brussels net, not stamped (2½ yards, 72 inches wide) for one curtain (cut the width in halves) and a black and white pattern of design for darning, $2.85. White mercerized cotton No. 3 for working, 35 cents a ball.

No. 17-1-50. DEN CURTAIN. Brown, pink, blue, or green chambray, not stamped, 26 inches wide, 20 cents a yard. White rickrack braid, 3 cents a yard; 30 cents a dozen yards. White crochet cotton, 10 cents a spool. Steel crochet-hook, 10 cents.

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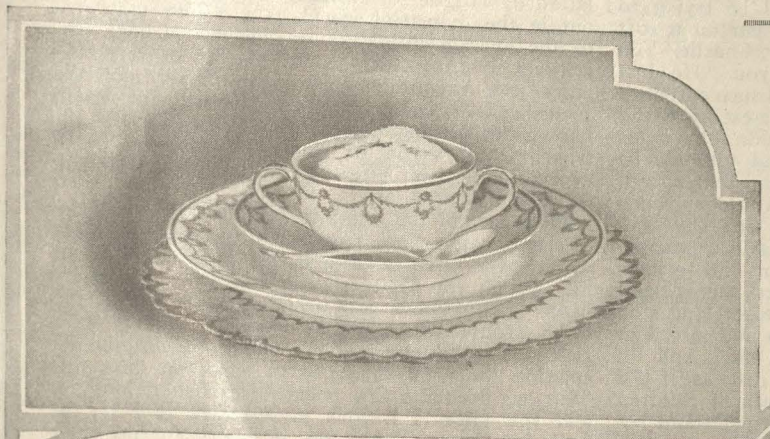
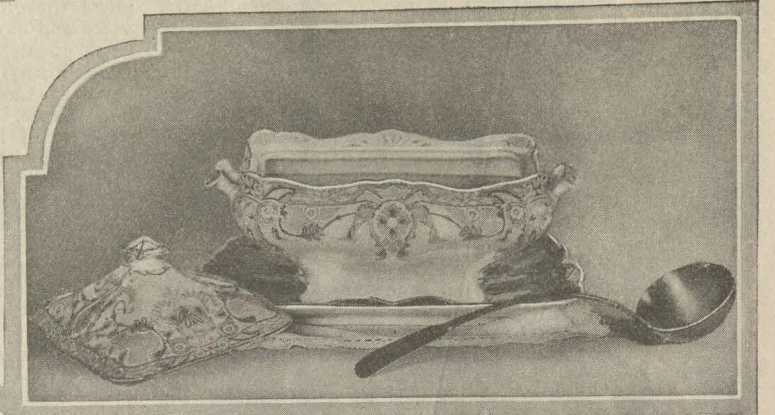


SOUPS AND STOCKS



SOUP-MAKING is an art, but in which the average housewife does not often excel.

There are a few things, whether fish, flesh, fowl, or vegetable, which will not lend themselves to soup-making, and many tasty and nourishing varieties can be made without meat or stock of any kind. Used as one of the several courses there is no need for it to be a satisfying production, but rather something light and warm, which will prepare the digestive organs for the more solid food to follow. If, on the other hand, the soup is to form the principal part of the meal, something of a thicker and more nourishing nature should be served.

The excellence of the soup will depend to a large extent upon slow and steady cooking and the judicious introduction of flavoring. The underlying principle, as in the case of stock, is extraction. Its value, except in the case of thick soups, is chiefly as a stimulator of appetite. Especially if served hot it has the effect of inducing an increased flow of the gastric juices and, thereby, aids in the digestion of the meal that follows.

Aims in Soup-Making

1. To keep the soup a good color.
2. To make it clear, or of the right consistency, according to the character of the soup.
3. To produce a well-flavored soup.
4. To keep it free from grease.

The rules for making soup vary with the different varieties, and before dealing with these rules, it is necessary to know something of the various classes of soups.

Classification of Soups

Many as are the different varieties of soups, all, without exception, may be arranged under two principal headings, viz.:

1. Clear, including consommé and "cleared" soups, broths, and bouillons.
2. Thick, including purées, creams, bisques, and cosmopolitan soups.

Clear soups are made from carefully prepared first stock, carefully clarified, and a characteristic flavoring or garnish added to give the soup its distinguishing name.

A broth is unclarified, and the meat with which it is made is either served in the soup or separately. There is usually a garnish of barley or rice and cut-up vegetables, or the vegetables may be served as an accompaniment to the meat. Broth is generally a substantial soup, unsuited as the prelude to a long dinner. It is excellent as a luncheon dish, especially in cold weather, or for a nursery dinner for the children, and is always acceptable to those who have been working or exercising in the open air.

Thickened soups generally have some stock as their basis, either brown, white, vegetable, or fish, according to the nature of the soup, or sometimes a mixture of stock and milk, or water and milk, is used. Such materials as cornstarch, flour, sago, tapioca, etc., generally supply the thickening property, or, in the case of the richer soups, a *liaison*, or combination of eggs and cream or milk. Care must be taken not to make these soups too thick.

Purées are soups which altogether, or in part, owe their consistency to the pulping of the solid material of which they are composed. Starchy vegetables, such as lentils and potatoes, require no additional thickening to bind them together, but meat, fish, and the more watery vegetables such as celery and turnips require yolks of eggs or some farinaceous substance added to make them cohere. Although never so smooth as when rubbed through a hair sieve, a wire sieve or colander will suffice. A purée should be of the consistency of thick cream, and is usually served with tiny croutons of fried bread, or with "pulled" bread.

Cream soups are always thickened. They are made of vegetables or fish, with milk and a little cream and seasonings.

Bisques are similar to purées and cream soups. They are generally made from shell-fish, milk, and seasonings, and served with fish dice. They may be made of vegetables, meat, or game.

Cosmopolitan soups are peculiar to different countries, such as Scotch broth, Bortsch, Pot-au-feu, and Olla podrida.

All vegetables for soups, with the exception of onions, must be well washed before peeling, and then put directly into cold water until required. With Jerusalem artichokes and potatoes this is especially necessary, as they will otherwise immediately lose their whiteness, and make the soup an ugly color. For the same reason, any dark parts or black specks in all vegetables should be carefully removed. Carrots should be only scraped or peeled very thinly, as the best part is on the outside. Turnips, on the contrary, should be peeled thickly, as their skin is tough and woody. Onions should be sliced lengthwise, as they thus go to pieces more easily. Celery requires very careful cleaning. The outside parts will do for flavoring dark-colored soups, but for white soups the inside only should be used.

Stocks

To many people the term "stock" conveys little or no meaning. It is derived from the Anglo-Saxon *stician*, to stick. Stock in a business means the money or material laid by, or stored or stocked, as a source of supply, and in the business of cooking stock is the material stored and prepared in such a way that it may be kept for various purposes, namely, soups, sauces, and gravies, etc. Definitely, it is the liquid into which the juice and flavor of various nutritive substances have been drawn by means of long, slow cooking. This liquid is more or less solid when cold, according to the gelatinous nature of the ingredients, and varies in quality according to the manner in which it is prepared and the material used. Stock can be made from various materials, and although meat and bones, cooked or uncooked and flavored with vegetables, are the usual materials, fish, game, or poultry with vegetables, and even vegetables alone can be utilized for the purpose.

For the better soups, such as clear soup and good white soup, fresh meat is required, while second stock, general stock, or meat boilings will serve for the making of most of the ordinary soups. A little fat should be added with the meat; it is necessary as an element of perfect food and adds to the flavor. Mutton fat should be avoided, as it is apt to give a rank flavor. Stock, especially meat stock, should always be made the day before it is used, as a good result can only be obtained by long, slow cooking; it is only by this means, too, that the superfluous fat can be successfully removed from the surface of the stock.

Different Kinds of Stock

1. First stock, carefully made from uncooked meat and bones, suitably flavored, is used for consommés and high-class soups.
2. Second stock, made from the meat and bones from which the first stock has been strained, and then recooked with fresh water and vegetables. It is used for soups that do not depend on the stock for their chief flavor, such as potato soup.
3. Household stock, made from scraps of cooked or uncooked meat and bones, vegetables, and such material as the careful cook saves for the stock pot. It is used for all ordinary soups, and for sauces or made-up dishes.
4. Bone stock, made from bones alone, with vegetables added to flavor.
5. Vegetable stock, made from vegetables alone, either dried or fresh, or a mixture of the two. It is used principally in the making of vegetarian and Lenten dishes.
6. Game stock, made from game bones and trimmings, with vegetables added to give flavor, and is used for game soups or sauces served with reheated dishes made from cold game.
7. Fish stock, made from fish or fish trimmings with vegetables added to give flavor. The addition of a few trimmings of shell-fish are also an

[CONCLUDED ON PAGE 29]

Why Some Women Can't Keep Servants

The Need of Greater Efficiency in Home Management and the Bearing of the Eight Hour Law on the Servant Problem are Rapidly Opening New Fields to the Executive-Minded Woman of To-day

By Pauline K. Angell

IT was an ideal place to tinker with the servant question, the veranda of the country club on a Saturday afternoon. Links and courts were turned over to the men, for this was their holiday. The women sipped tea in the shade. Every afternoon was a holiday for them. Mrs. Jennings brought up the problem and toyed with it for a moment.

"We're dining out here to-morrow," she said. "My Mary is leaving to-night. Such a nuisance. It's the silk mills of course. They're taking all the girls. I'm sure I can't see why they prefer to leave a good home and good meals for *that*."

So, having come to the hard knot in the problem, she dropped it. But her neighbor, undaunted, skimmed further over the surface of their difficulties.

"The silly things don't know when they're well off," she contributed. "You remember that Katie of mine — just like all the rest! I'd no sooner got her trained to my ways than she left." Mrs. Hanson's "ways" were a joke. But she reverenced them as the badge of her authority.

"They don't know the meaning of gratitude. I'm sure I don't know what we're coming to." Thus Mrs. Patten lightly brushed the threatening reality of the servant question, and dropped it.

"They're so incompetent at best and the more training you give them the more wages they want. I've got a cook that can't do a thing but scrub floors. I have to make all the salads and desserts myself." And now they were off on the usual orgy of complaint.

But while they were cataloging the vices of their servants, I kept the score even by making an inventory of their own shortcomings.

There was Mrs. Jennings. She'd said "*My* Mary is leaving to-night." At least in the silk mill the girl would have some personal reserves. She wouldn't be anybody's "Mary."

Mrs. Jennings was the kind of woman who loved to feed her own importance, but like many an amateur tyrant, she worked to her own disadvantage. She never allowed a servant the right to plan. Neither did she see fit to impart her own plan in full. She never said on a Saturday night, for instance, "Let's plan so that by the end of next week the house will be thoroughly cleaned. There will be guests for dinner Tuesday. Otherwise you have a clear week." Nor would she even say at night, "Just the regular Friday program to-morrow," or "There'll be peaches to can in the afternoon, so plan accordingly." No, she doled out her duties one by one. It was "Mary have you finished the breakfast dishes? Well then bring up the broom and sweep my room." And "Mary have you dusted my room? Well, when you've finished, sweep the guest-room." Perhaps Mary to economize effort would have chosen to do the hall while she was at it, but that would have been presuming on her part.

So "Mary" never could see her task as a whole. She never could rise in the morning with the healthy determination to accomplish a certain prescribed piece of work. The chief incentive of good workmanship was taken from her. One takes no pride in being led blindly from task to task and work loses its savor.

What the Maid Herself Thinks About Her Position and Her Relation to Her Mistress

Mrs. Patten was another woman who did not know that the secret of the successful employer is the sharing of responsibility. She expected expert work from maids whom she treated like menials. The girls she hired to look after her children were not allowed to exercise the slightest degree of authority. I was on her lawn one evening when little Jimmie was being put to bed. The light went out and Jimmie set up a great howl. Then I heard the nurse say very firmly, "Now stop that nonsense, Jimmie. I won't have it. Do you hear? Stop at once."

Mrs. Patten excused herself and went inside. "Bertha," she said, "you cannot speak like that to my children. Do you understand?"

"Yes, Ma'am," said Bertha, and left when her week was up.

"She's always butting in," I overheard one of her nursegirls say to another, "always hanging around in the room with you. I'll be trying to make the children mind, and she'll put on a soft voice and say: 'Come here to Mother, Charlie. You don't mean to be a bad boy, do you. He just wants his mother doesn't he—' and all such soft stuff as that. Last night Charlie wouldn't eat his bread and butter, so I told him he shouldn't have his dessert till he did. His mother had told me he was always to finish up his bread and butter first. He started to scream like he always does when he's mad and Mrs. Patten came in and she said, 'What's the matter, Charlie?' and he said he wanted his dessert. I said it wasn't time for him to have his dessert till he'd eaten his other supper, and she said, 'Here, Charlie, eat your dessert and stop crying.' And then she fed it to him and took him down-stairs without even looking at me. And I'll tell you how it makes me feel — just as if I'd been slapped in the face. Taking care of children is my business and I like it, but I won't stand being bullied by 'em."

Of course no one wants to live with spoiled disagreeable children in a condition of helpless subservience to their whims. Nor does one relish having one's work undermined by a foolish mother and an ignorant, high-handed mistress. The better the nursegirl, the greater her resentment of this treatment.

The Ambitious Woman Prefers a Field that has Been Better Developed than Housekeeping with its Lack of Healthful Competition

Here Mrs. Marsh's emphatic voice caught my ear. "I'd counted on Sarah as if she were one of the family for five years, and now she's left. Only one day's notice. I came back from the convention and found her packing up — no warning, no excuse, as far as I know."

Mrs. Marsh was a born executive, but she carried her talent into the church and the woman's club. Sarah was paid six dollars a week to cook, but she found herself seeing that the older children got off to school on time, putting the baby to bed for his nap, ordering all the supplies, picking up the soiled clothes and sorting and putting them away when they came from the laundry — till, it seems, she discovered that home was a good field for an executive and resigned to give Mrs. Marsh a chance!

I admit that home management is such an undeveloped field that it takes some imagination for the ambitious woman to grasp its possibilities. The ground is so cluttered with dabblers in the art of home-making, whose position is unquestioned in spite of their inadequacy, that women eager to excel turn naturally to other prospects where competition sharpens the pleasure of success.

In a world of professionals, for example, Mrs. Stone could not have held her position for a week. Yet here, dressed a little more elegantly than the other women because her husband could afford it, she commanded deference, and when she spoke the other women listened — that is, all but me. I had heard Mrs. Stone on the servant question before, and had no respect for the trials of a woman who insisted on ordering a half-day's work done in half an hour.

"I'll tell you how we keep our servants." It was May Madden's shrill voice and I had to listen. "We pay them high wages and let them run things as they please. Our first consideration is not to inconvenience the maids."

The scorn with which she spoke was tinged with bitterness. She would have been still more bitter and still more scornful had she realized how near she was to the solution of the servant question. High wages and a free hand — that is work that will attract expert domestic help; the petty personal idiosyncracies of incompetent "managers" shoved into the background, and some regard shown for the convenience and comfort of employees. At last domestic labor will be on the road to equality with other forms of labor.

For while men are bringing science to bear on the question of how to make labor more efficient, women still are content to do nothing but gossip about the shortcomings of their servants. The relation of fatigue to efficiency, so carefully worked out in the industrial world, is a theory unknown to the average employer of domestic labor. Incentives to effort such as the placing of responsibility, the encouragement of initiative, and the fostering of pride in the establishment — well known in factory organization — are almost untried in the world of domestic service. There everything is kept on the primitive personal plane of feudal days.

What would the operatives in the silk mill say of the manager who frequently on a Saturday noon would say: "I've taken a larger order than I can fill. Won't you please stay in and work this afternoon? You know you wouldn't leave me in the lurch, troubled as I am by business and my wife sick." Yet I know women who think nothing of coaxing the cook to do extra work on days off. "Sue has invited a few friends for dinner, Maggie, and you know I'll work myself sick if I try to cook for them. You'll stay in to-day for my sake won't you?" No talk of extra pay, notice, and prospects of unhappy days for the cook if she resents having her holiday appropriated.

Yes, after all, the servant problem is a labor problem and must be solved in terms of all other labor problems. The rights of the human being must be respected, and the human being who has spoken through labor organizations demands eight hours of sleep, eight hours of work, and eight hours of free time. My thoughts wandered from the idle chatter to the president who set aside cabinet meetings to pass judgment on the justice of this eight-hour principle, and I was unspeakably ashamed of these women who complacently worked their help six and a half days and five evenings a week without ever questioning their right. There was one woman in the group, I knew, who kept her nursegirl on duty from six in the morning till eleven at night, with one-half day off a week. Frequently the girl did two hours' work before breakfast, swallowed her lunch in fifteen minutes, and left her dinner to go and quiet Johnny.

"The eight-hour day now undoubtedly has the sanction of a judgment of society in its favor," said Mr. Wilson, with an eye on the number of States which have an eight-hour law on the statute books, "and should be adopted as a basis for wages, even where the actual work to be done cannot be completed within eight hours." This is the modern position. It considers the welfare of the worker of prime importance, and rightly, for, as every one knows who stops to think, the welfare of the nation as well as the welfare of any business depends upon the welfare of those who labor.

Wise is the Housekeeper who Recognizes the Industrial Aspect of the Problem and Anticipates the Worker's Demand for a Square Deal

If it is necessary to require more than eight hours a day of domestic service, then why not pay so much an hour for eight hours, and time and a half for overtime. When we find that we are paying in dollars and cents for imposing on a worker's free time, our demands will be apt to dwindle. It may be found, too, that housework, like freight, can move much more quickly than at present. Slovenly management is often responsible for the long hours that are required of servants.

The day of the "servant" is passing. Whether her mistress likes it or not, she must face the industrial changes to which the country is adjusting itself. Wise is the woman who realizes this truth and treats her help with the respect which should be accorded to labor. For the "servant" question is in the hands of the strong young girls who stand and choose between domestic service and service in the industrial or commercial world, and the question will be settled as they wish. But it will not be settled by a group of incompetent women trifling half-heartedly with their difficulties at the country club on a Saturday afternoon.

Foods for Body Processes

By Alice Bradley — Principal of the Farmer School of Cookery

IN previous articles of this series we have said that the body requires food to supply heat and energy for its activities. This is estimated in calories. (*A table for estimating calories required by adults was given in the October issue and can be supplied separately to any one sending a stamped, addressed envelope.*) The best foods for this purpose contain starch, sugar, and fat. Protein foods, of which meat, milk, and eggs are examples, also supply energy, but their more important function is to provide material for the growth and repair of muscular tissue.

For the soft and bony tissues, the red corpuscles of the blood, the fluids of the body, and the regulation of the processes on which the nutrition of the body depend, we require food stuffs classified as ash constituents and water. The ash constituents or salts include sodium and chlorine, supplied by common salt, calcium, phosphorus, iron, potassium, magnesium, and traces of other mineral substances contained in our foods. The amounts of these substances required per day per person have not been determined with as much accuracy as have the energy and protein requirements. Ordinary mixed diets should supply them in sufficient amounts, but in many dietary studies important salts have been lacking in the dishes provided.

Of the three salts least likely to be adequately supplied, we require, per day: Calcium oxide (CaO), 0.7 gram; Phosphoric acid (P_2O_5), 2.75 grams; Iron (Fe) 0.015 grams. Five pints of water should be taken each day in food and drink.

It is better to get too much than too little of these mineral substances. Many diseases are due to a lack of these food stuffs, even where the energy requirement is fully met.

Calcium, so essential for the growth of the bones and teeth, and consequently of special value for children, is found abundantly in milk. One pint per day supplies enough for one person.

Iron is present in green vegetables, fruits, the germ and outer layers of cereal grains, eggs, and meats. The iron of meat seems to be of less value to the body than that from vegetables and grains, and iron taken in medicine is of little use in making red blood unless iron is also present in the food. Graham bread contains three times as much iron as white bread, and spinach is valuable because of the amount of iron in it.

BALANCED MENU FOR FOUR

	Amt.	Pro. Grams	CaO Grams	P_2O_5 Grams	Fe Grams	Cal.
BREAKFAST						
Appleunes	1 rule		.04	.13	.0059	600
Wheat cereal	1 rule	9	.04	.72	.0042	300
Eggs and bacon	1 rule	32	.39	1.62	.0063	750
Quick rolls	1 rule	14	.13	.35	.0017	550
Coffee						
LUNCH						
Celeried oysters	1 rule	67	1.12	3.73	.0098	2008
Fruit salad	1 rule	17	.39	1.00	.0092	1055
Tea						
DINNER						
Beef steak	1 lb.	78	.07	3.36	.0256	800
Carolina potatoes	1 rule	5	.08	.32	.0016	650
White turnips, mashed	1 lb.	3	.22	.29	.0013	100
Butter for steak and turnips	4 tbsp.		.01	.01		400
Graham bread	2 slices	14	.07	.76	.0052	200
Cranberry pudding	1 rule	10	.25	.62	.0038	1233
Black coffee						
SERVED ON TABLE THREE MEALS						
Milk	1 qt.	28	1.43	.19	.0002	600
Sugar	3 ounces					300
Butter	3 ounces		.01	.02		600
Cream for coffee and dessert	⅝ cup	2	.35	.50	.0005	500
		279	4.60	13.62	.0753	10,646
Required, four people one day		250-375	2.8	11.00	.0600	10,000

NOTE. — *In these recipes all measurements are made level. Measuring cups, divided into thirds and quarters, are used; also tea and table measuring spoons.*

Creamed Eggs and Bacon

Material	Amt.	Pro. Grams	CaO Grams	P_2O_5 Grams	Fe Grams	Cal.
Cream	⅜ cup	3	.21	.30	.0003	300
Eggs	4	27	.18	.72	.0057	300
Salt						
Pepper						
Bacon	1 ounce	2		.60	.0003	150
		32	.39	1.62	.0063	750

DIVIDE cream into four individual baking-dishes, break an egg in each, sprinkle with salt and pepper, cover with bacon cut in tiny squares, and bake in a hot oven until egg is set.

Quick Rolls

Material	Amt.	Pro. Grams	CaO Grams	P_2O_5 Grams	Fe Grams	Cal.
Flour	1 cup	12	.02	.2	.0016	400
Baking-powder	2 tsp.					
Salt	½ tsp.					
Shortening	1 tbsp.					100
Milk	⅓ cup	2	.11	.15	.0001	50
		14	.13	.35	.0017	550

MIX flour, baking-powder and salt. Work in shortening with tips of fingers, and mix to a soft dough with milk. Toss on floured cloth, cut out, crease in centre with handle of wooden spoon, dip one-half in melted butter, fold over, put on buttered pan and let rise one hour. Bake in hot oven.

Cranberry Pudding

Material	Amt.	Pro. Grams	CaO Grams	P_2O_5 Grams	Fe Grams	Cal.
Egg	1	6	.04	.18	.0016	75
Sugar	½ cup					450
Milk	½ cup	4	.17	.22	.0002	75
Flour	1 cup		.02	.20	.0016	400
Baking-powder	1 tsp.					
Butter	1 tbsp.					
Cranberries	⅔ cup		.01	.02	.0004	33
Maple syrup	4 tbsp.					200
		10	.24	.62	.0038	1233

BEAT egg, add sugar, milk, flour sifted with baking-powder, butter melted, and cranberries. Bake in muffin-pans and serve with maple syrup and whipped cream.

Appleunes

Material	Amt.	Pro. Grams	CaO Grams	P_2O_5 Grams	Fe Grams	Cal.
Prunes	4	.7	.02	.08	.0009	100
Water	1 cup					400
Sugar	½ cup					
Apples, medium size	2		.02	.05	.0059	100
		.7	.04	.13	.0059	600

SOAK prunes several hours in water. Drain, and to water add sugar and boil two minutes. Pare apples, cut in halves crosswise and remove cores. Cook in syrup until soft, turning occasionally, coloring syrup red if desired. Remove apples to serving-dish, cook prunes in same syrup until soft, remove stones and place in holes in apples. Place kernel from prune stone in centre of prune and syrup over all.

Carolina Potatoes

Material	Amt.	Pro. Grams	CaO Grams	P_2O_5 Grams	Fe Grams	Cal.
Sweet potatoes	1 lb.	5	.08	.32	.0016	400
Fat absorbed	⅛ cup					200
Powdered sugar	1 tbsp.					50
Salt						
		5	.08	.32	.0016	650

WASH potatoes, cook in boiling water until soft, and remove skins. Cut in strips two inches long and one-half inch thick, fry in deep fat, drain on brown paper, and sprinkle with salt and powdered sugar.

Celeried Oysters

Material	Amt.	Pro. Grams	CaO Grams	P_2O_5 Grams	Fe Grams	Cal.
Oysters	1 pt.	24	.24	1.48		200
Butter	⅛ cup		.01	.02		600
Cracker-crumbs, seasoned	⅔ cup	5	.01	.10	.0007	200
Graham toast	6 slices	21	.11	1.14	.0078	600
Milk	2 cups	14	.71	.90	.0009	300
Flour	4 tbsp.	3		.05	.0004	100
Celery	½ cup		.04	.04		8
		67	1.12	3.73	.0098	2008

CLEAN oysters and dry between towels. Lift by tough muscle and dip in cracker-crumbs seasoned highly with salt, pepper, and cayenne. Sauté in butter until brown on both sides. Melt remaining butter, add flour mixed with one-half teaspoon salt and one-fourth teaspoon paprika, and when smooth add milk slowly, stirring constantly until sauce boils. Cut toast in thirds, dip in sauce, and arrange on platter. Pour over remaining sauce, arrange oysters on the toast, sprinkle with celery cut in fine pieces, and garnish with celery tips.

Nut Fruit Salad

Material	Amt.	Pro. Grams	CaO Grams	P_2O_5 Grams	Fe Grams	Cal.
Pineapple	1 slice		.04	.14	.0011	100
Dates	8	1	.06	.06	.0020	200
Orange, large	1	1	.11	.09	.0006	100
Walnut meats	¼ cup	5	.03	.21	.0004	200
White grapes	¾ cup	1	.02	.12	.0013	100
Banana	1	1	.01	.05	.0006	100
Lettuce	1 head	2	.08	.15	.0016	30
Lemon juice	1 tbsp.					
Egg	1	6	.04	.18	.0016	75
Sugar	3 tbsp.					150
		17	.39	1.00	.0092	1055

CUT in cubes the pineapple, dates, and orange, which has been peeled. Add to these broken walnut meats, seeded white grapes, and banana sliced. Mix thoroughly, adding enough Golden Salad Dressing to moisten. Serve individually in lettuce cups, or in salad bowl. For dressing, mix and heat in a double boiler two tablespoons syrup from can of pineapple, two tablespoons orange juice, one tablespoon lemon juice, and a few grains salt. Beat yolk of egg light, adding two tablespoons sugar, then add fruit juices, and cook in a double boiler, stirring constantly until thick and smooth. Add white of egg beaten stiff with one tablespoon sugar, and use when cold.

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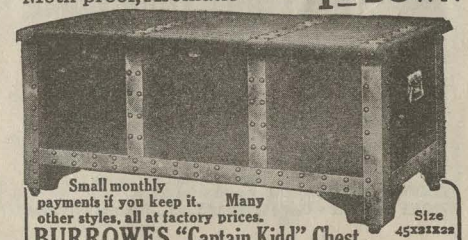

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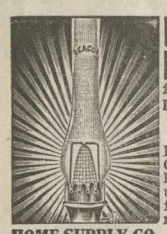

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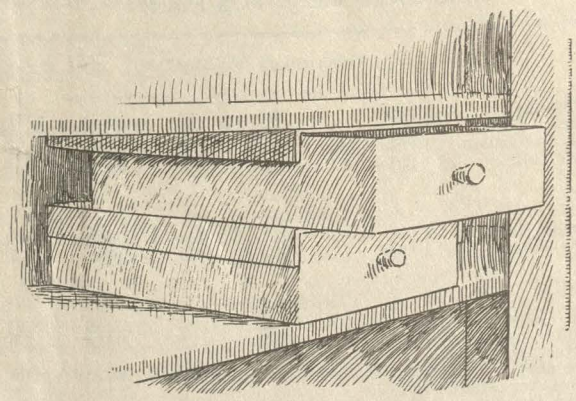
Helps for Housekeepers

How to Solve Some of the Vexing Everyday Problems

Utilizing Boxes

When one has shelves and yet wishes drawer space, place a box of the desired size on the shelf, tear off the front side of the lid, place an ordinary screw inside of the box front, hold a cork on the outside and drive the screw through the pasteboard into the cork, forming a knob. If the back of the lid is tacked to the wall you will find the box will slide in and out like a drawer. This may be made into a section of drawers by placing one box upon another until the shelf space is filled. I find this method much more convenient than to take down boxes in search of one little article. — Mrs. C. L. H.



When Giving Sticky Medicine

When giving sticky medicine to children heat the spoon by dipping it a moment in hot water, then pour in the medicine and it will slip easily from the spoon. — Mrs. W. F. S.

Useful Gift that Invalids will Appreciate

If you would give an invalid a gift which will be deeply appreciated give her some linen pillow-slips. The slippery coolness of the linen is always restful when one is tired or feverish.—L. M. W.

A Cheese Crab-apple A cheese crab-apple is a very pretty addition to any salad, especially a fruit salad. Take a pound of cream cheese and a little red pepper and put through the meat-grinder, add enough cream to make it easy to mold. Then make them round, the shape of a crab-apple, wet a red cinnamon drop and rub on one side to make a rosy cheek, stick a clove in one end and a couple of tiny smilax leaves in the other end. — N. R. V.

A Gas Saver To save gas at all seasons and to prevent heating up the kitchen on hot days, place over the gas range or hot plate a sheet iron large enough to cover all the burners. In this way only one burner need be turned on at a time, the sheet iron spreading the heat so that a fairly good-sized meal can be prepared. Place the article of food requiring the greatest amount of heat directly over the burner.—J. L. H.

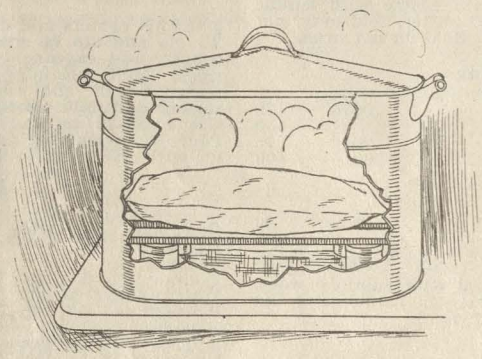
Treatment of Tinted Ceilings My tinted ceilings have often had to be renewed on account of the dark spots over radiators and gas jets, though the rest of the ceiling was still clean. After trying many methods I found the following to be thoroughly effective. With very soft cloth remove all loose dirt, wiping always in one direction. Then dip a soft dry cloth into some of the dry calsomine powder of the same shade as the ceiling finish and rub gently, stroking away from the wall and towards the centre and renewing the powder dressing occasionally. — Mrs. B. E. S.

To Bake a Pie in a Hurry When wanting to bake a pie, cookies, or biscuits in a hurry and the oven is not hot enough, take a lid from the top of the stove and put it on the grate of the oven. Put the pie on the lid and it will be baked before the lower part of the oven is hot.—L. M. F.

To Prevent Linoleum Wearing Out If linoleum is varnished twice a year it will keep it as good as new for years. A ten-cent brush will answer and the work of going over the surface is not much harder than washing a floor.—Mary Vine.

To Clean Feather Pillows The cleaning of feather pillows is not a task to be dreaded if done in the following way: Place four coffee tins in the bottom of a wash-boiler and put a couple of pieces of board over them to form a platform. Put five inches of water, less if the tins do not come well above this distance, and let the pillows rest on the board. Steam for an hour. Hang the pillows out in the wind until they are nearly dry and finish drying in the sun. They come out light and clean and fresh smelling. There is no need of having musty pillows when it is so easy to clean them.—Mrs. C. J. G.

To Mend an Electric Light Sometimes the little button on the electric light bulb or fan will break. A quick and safe way to fix it is to push the small flat piece of metal into a cork. The light or fan can then be turned on with ease and safety until a new one can be obtained.—M. L. W.



A Cake Help In mixing cakes I use an aluminum fork, about twelve inches long, instead of a spoon, it is splendid for creaming the butter, etc. I stir up a cake in half the time it takes with a spoon. It also makes them lighter, and finer grained.

Way to Use Left-Over Sandwiches A delicious lunch or breakfast dish can be made of sandwiches left from a picnic or supper. Beat up one or two eggs, add a little milk and dip the sandwiches into this batter, turning so as to thoroughly moisten both sides. Then fry on both sides until brown and serve hot. These fried sandwiches are delicious made of chopped chicken.—B. W.

Rancid Olive Oil Rancid olive oil may be made sweet and wholesome by adding sliced raw potatoes and bringing to the boiling-point. Many housewives who use this method for purifying shortening, do not realize that olive oil can be done in the same manner. — M. S. L.

Tender Roasts Beef roasts of any size, cut from the cheapest to the most expensive, may be made tender and delicious by cooking the following way: Wash meat, grease well and sprinkle with flour. Place on a low rack and put in any kettle which has a tight cover. Do not add any water, simply cover closely and by placing weight on top of cover make it air-tight. Set it over a very, very slow fire and when almost done season well with salt. The meat will be done sooner, will be more tender and require very little gas. Meat cooked in this way makes delicious gravy and soups, and still leaves the meat tender.—M. S. L.

Delicious Potatoes If flour is sprinkled over fresh potatoes when frying them they will, when turned, be a delicious brown.—R. K.

When Poaching Eggs If a waxed paper is placed in the bottom of the pan when poaching eggs it will save the work of scraping the pan. Have the water boiling, then draw to one side, break the eggs into the water and let stand below the boiling-point. The paper from cracker-boxes will do nicely.—Mrs. M. C. D.

Substitute for Baking Powder While baking one day I suddenly found myself running short of baking-powder, but I found an excellent substitute in a mixture of two parts of soda to one part of lemon juice.—Miss A. S. P.

A Stair Carpet I could no longer use the carpet in the sitting-room as it was very much worn, with the exception of the edges which were almost like new. I cut out the edges or borders and found that they made an ideal stair-carpet, which I needed.—Miss A. S. P.

To Save Dish-washing and Gas By putting left-over vegetables such as string beans, peas, etc., into glass jars before placing them in the ice-box, when needed all I have to do is to put the dish-pan on the gas range filled nearly full of cold water, place the jars of food in the pan and wait until it comes to a boil. When the food is hot remove to dishes for serving. You have not only saved soiling three or four kettles, but have hot water in the dish-pan in which to put the dishes as soon as they are removed from the table. By cooking a good quantity of vegetables every other day I not only save much work, but the gas bill as well.—N. L. McB.

To Soften Erasers When erasers become too hard to erase well without soiling the paper, soak and wash them in warm water and you will be surprised at the result.—R. W.

Another Use for Gasoline Boil clothes with a little gasoline in the water and the dirt falls out easily and sometimes needs no rubbing.

PRIZES

To stimulate interest and bring out the best possible ideas for making housework easier, homes prettier, and families happier, we offer a prize of $2.00 for the best "Help" submitted each month, $1.00 each for the second, third, and fourth best, and 50 cents each for all other "Helps" published.

Address all letters to the Editor "Helps" Department. Put your name on each sheet and write on one side only. Do not send recipes or anything already accepted or published by another magazine. No contributions returned unless accompanied by self-addressed, stamped envelope.

Stocks and Soups

[CONCLUDED FROM PAGE 25]

improvement. This stock is used for fish soups and sauces. Meat Boilings or Pot Liquor is the name given to the water in which a joint of meat, fowl, or game has been boiled. It is the simplest kind of stock.

The flavoring of stock must be done very judiciously, and one flavoring must not predominate over another. Carrot, turnip, onion, and celery are the vegetables generally used for flavoring, but there are others which can very well be employed in addition to these, such as tomatoes, parsnip, artichokes, and mushrooms. A bunch of herbs or a *bouquet garni*, so often mentioned in connection with soups and stocks, consists of a sprig of thyme, parsley, marjoram and basil, a strip of lemon peel, a bay leaf, etc., tied together with a piece of fine string.

The Stock Pot

The stock pot may be either a special article sold for the purpose, or a large iron saucepan with a well fitting lid.

Keep the stock pot scrupulously clean. After straining off the stock, scald out the pot with boiling water, dry, and put away with the lid off. Never leave the stock in the pot all night; strain off into clean basins daily.

Meat and bones may be kept after straining and used again; but vegetables should be renewed daily, as they do not keep as well. Boil up the stock once daily to keep it fresh.

Whenever stock is taken out of the pot, add the same amount of water to keep up the supply.

Rice, potato, bread, or green vegetables in any form must not be added to the stock pot.

Soup-making, although simple, requires long cooking and the woman who has only a limited time to devote to cooking will find the canned varieties helpful. They may be used to supply flavoring and seasoning to stock already on hand or as a foundation for meat sauces, and will also be a saving of fuel for those who require soup only in small quantities.

White Stock

MATERIAL AND AMOUNT	
Knuckle of veal	2 lbs.
Ham (lean)	½ lb.
Onions	2
Stalks of celery	2
Turnip (small)	1
Peppercorns	20
Mace (blade)	1
Herbs	1 bunch

TAKE two pounds of knuckle of veal, one-half pound of lean ham, ten cupfuls of water, two onions, two stalks of celery, one small turnip, twenty whole peppercorns, one small blade of mace, one small bunch of herbs, and one teaspoonful of salt. Put the veal and ham into a stock pot, add ten cupfuls of water and simmer for three hours. Add the vegetables cut in small pieces and the seasonings, and simmer for two hours longer. Strain and use.

Thick Ox-Tail Soup

MATERIAL AND AMOUNT	
Ox-tail	1
Drippings	5 tbsp.
Herbs	1 bunch
Parsley	
Cloves	4
Mace	1 blade
Peppercorns	10
Onion	1
Turnip	1
Carrots	2
Celery stalks	4
Stock or water	2½ pts.
Salt	2 tsp.
Flour	2 tbsp.
Pepper	½ tsp.
Carrots and turnip (cooked)	½ cup

CUT ox-tail into short pieces, dividing at each joint, but making two pieces out of the largest joints. Wash these well, put them into a soup-pot with boiling water to cover and blanch for five minutes. Then lift them out and dry them. Melt two tablespoonfuls of drippings in a saucepan, add pieces of ox-tail, herbs, three sprigs of parsley, cloves, mace, peppercorns, onion, turnip, carrots, and celery cut in small pieces. Fry until these are lightly browned. Pour in two quarts of stock or water, add one teaspoonful of salt, and simmer for three hours or until the meat is quite tender. Keep the soup well skimmed. Strain into a basin and rinse out the pan. Put three tablespoonfuls of drippings in the pan, add the flour and fry a good brown color, then add the soup and stir until it boils. Draw the pan to the side of the fire and simmer in order that any grease may rise and be skimmed off. Add another cupful of stock, the pieces of ox-tail, one teaspoonful of salt, pepper, and cooked carrot and turnip, cut in small thin rounds. Serve in a hot tureen.

Tomato Bisque

MATERIAL AND AMOUNT	
Tomatoes	1 can
Soda	1 saltsp.
Butter	2 tbsp.
Salt	1 tsp.
Pepper	¼ tsp.
Milk	4 cups
Corn-starch	1 tbsp.

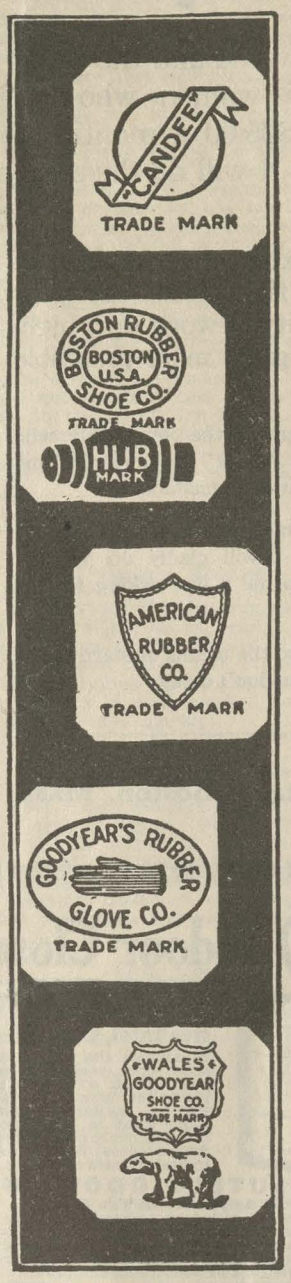
STEW tomatoes until very soft; then rub them through a fine sieve. Put the strained tomatoes into a soup-pot, add the soda and when it has ceased foaming add the butter, a tiny piece at a time; then salt and pepper and a dash of red pepper. Put three cupfuls of milk into a double boiler, and stir in the corn-starch which has been mixed with another cupful of milk; let it cook ten minutes, then pour the milk into the tomatoes, mix well together, and serve at once.

Cream of Cheese Soup

MATERIAL AND AMOUNT	
Butter	2 tbsp.
Flour	1 tbsp.
Milk	4 cups
Cheese (grated)	1 cup
Worcestershire sauce	1 tsp.
Onion juice	1 tsp.
Egg yolks	2
Cream	½ cup

MELT butter in a saucepan, add flour, then pour in milk and stir over hot water until smooth and thick. Add cheese, Worcestershire sauce, onion juice, and one teaspoonful of salt. Stir and cook for five minutes. Beat up the yolks of eggs with cream and put them into a soup-tureen. Pour over the hot soup, and serve with small pieces of toasted bread.

Your Grandfather Knew These Rubber Footwear Trade Marks



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Different Grades of Dried Fruit

By Essie Bock

THE months of fresh fruit have gone and we have to turn to the canned and dried articles. The former the good housewife often prepares herself; but the latter?

How many housewives know the grades of dried fruit? How many, when purchasing, do more than mention the fact that they want peaches, apricots, prunes, or raisins? How many know that there are three standard grades of the latter, nine of the third listed, and five of the first two? Usually a person buys so many pounds of prunes, a carton of seeded raisins, or a basket of layers, without thought of quality.

Raisins

Seeded raisins are divided into three grades; two, three, and four crowns. There is no difference in price that I know of, the retailer selling the two-crown for the same price as the four, but there is a vast difference in the sugar quantity contained in each. The two-crowns are the poorest grade ever seeded, and are rather small and sour; they are the grapes that failed to ripen properly and were picked while half green. The second crop also is a crop of two-crowns. The three-crowns are good; but the four-crowns are the best, large, picked when fully matured and thus full of sugar.

In the layer and basket raisins there are five grades; two, three, four, five, and six crowns, but the three former remain the standard and the same rule holds good with them as with the seeded raisins. The four, fives, and sixes are packed with large stems showing; the twos and threes packed with only the sun-kissed side of the berries up, and no stems.

Peaches

In purchasing peaches there are varieties as well as grades to be considered. The Muirs and Elbertas retain the most meat and sugar when dried, for the simple reason that they are the least juicy when fresh. There are really six grades, but the finest, called Jumbos, are so scarce that they are hardly worth mentioning. The remaining five are extra-fancy, fancy, extra-choice, choice, and standard. The fancy and extra-choice are all that can be desired for ordinary use. The choice are small and the standard so small that they consist mostly of fuzz.

Apricots

Apricots are packed in only one variety; the best grades being the same as peaches. The standards are so small that they do not make a cap for an ordinary finger and very sour.

Prunes

Last, but not least, come the prunes. They consist of nine grades, thus: 20-30, 30-40, 40-50, 50-60, 60-70, 70-80, 80-90, 90-100, and 120. The latter is not a standard, but consists of prunes so very small that they are almost wholly pit. Any housewife with a good pair of scales — which must be very sensitive and accurate, remember — can test her prunes for herself. They are graded on a nine and ten point. That is, the 20-30s consists of prunes that average twenty-nine and thirty to the pound; the 30-40s those that go thirty-nine and forty to the pound; and so on to the 90-100s. The larger the grade the more expensive; also the more apt to possess worms. The last three grades are small, pitty, and lack meat and sugar; the 50-60s and 60-70s being by far the best for general use. They contain almost the same percentage of sugar, and if economy is an asset, are far less expensive than the three larger grades. It is also more economical to use them than the smaller grades, for they contain much more nutriment to each cent invested. A green prune when dried is red and gnarled to the pit, while one fully ripened is easily flattened, black and glossy. If it has a chewed appearance be assured there have been worms at work; but if coated over with a grayish white substance, rest content, for it is only the sugar come to the surface. But when your raisins have a wormy appearance, don't throw them away, for it is merely the sugar hardened and granulated, and the fruit is just as good for culinary purposes as when first seeded.

If the housewife thinks her prunes look small for the grade, it is well to test them and find if the retailer has substituted.

Eggless Pies, Cakes, and Puddings

By an Economical Housewife

WHEN the price of eggs soars the chickenless housewife need not forego her pastries. The following recipes have been used by a poor minister's wife who has to economize whether eggs are six or sixty cents a dozen.

Eggless Pumpkin Pie

To a quart of stewed pumpkin add a teacup full of milk, one teaspoonful of cinnamon and pinch of ginger. Sweeten to taste and add as a substitute for eggs a quarter of a teaspoonful of soda. Without eggs the filling must be thicker than otherwise. This makes two pies as good as if eggs had been used.

Eggless Lemon Pies

To a pint of hot water add the juice of one lemon, sweeten and stir two tablespoonfuls of corn-starch, dissolved in cold water, into the hot water. Boil until it thickens and pour into two pie crusts that have been baked. Sprinkle a little cocoanut on top to take the place of frosting.

Eggless Fruit Cake

One pint of molasses, one pint of sour milk, one-half cup of butter, one cup of sugar, pint of raisins, quarter pound of sugared citron, or sugared watermelon preserves, one and one-half teaspoonfuls of soda, add flour to make thick batter and bake slowly.

Eggless Doughnuts

One cup of sour milk, teaspoonful of soda, cup and one-half of sugar, teaspoonful of cinnamon, pinch of ginger, three tablespoonfuls of melted lard. Stir in flour to make a dough, cut out, and fry in hot meat fryings, suet, or lard.

Eggless Plum Pudding

One pint of sour milk, cup and one-half sugar, teaspoonful of soda, teaspoonful of extract of lemon, one cup of raisins, prunes cooked, or cherries. Make a stiff batter and steam until done. Serve with cream or orange sauce made of juice of one orange, pint of hot water, teaspoonful of corn-starch and half cup of sugar.

Corn-Starch Pudding

Pint of hot water, half cup of sugar, spoonful of lemon extract, three tablespoonfuls of corn-starch. Serve with milk or orange sauce.

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Some Palatable Laxative Foods

By Elizabeth Irving

COARSE breads are an aid to health. They are exceedingly palatable if well made. Physicians more and more discourage the use of drugs in the treatment of constipation, and urge their patients to eat natural laxative foods, especially breads made with coarse flours.

Wheat bran as an ingredient in bread and cakes is especially recommended, as it provides the necessary bulk and stimulation for the digestive tract. The persistent use of breads containing bran will work wonders in the most chronic cases of this almost universal trouble. It it often impossible to obtain fresh graham flour, as it contains all the wheat, including the germ, and soon grows rancid and "webby." Bran, however, keeps well and is an excellent substitute. So are rolled oats and wheat. Either may be used in bread and cake as a variation from their time-honored position as breakfast foods only. Delicious yeast bread in variety may be had by mixing one part of bran, graham flour, or rolled oats with two or more parts of white flour and proceeding as for white bread.

There are numerous recipes extant for quick bran bread, but the following excellent one was obtained from a prominent physician who prescribes it extensively and successfully in his practice. It may be varied to suit individual needs, tastes, and pocketbooks. One-half cup or more of nut meats or any fruit, such as raisins, chopped figs or dates, may be added. Rolled oats, wheat, or graham flour may be substituted for the bran, and sour cream for buttermilk—omitting the butter: Two cups of bran, 1 cup of white flour, 1½ cups of buttermilk, ¼ cup of melted butter, 3 tablespoons of N. O. molasses, ½ teaspoon of salt, 1 teaspoon of soda. Mix milk and molasses, beat in the soda and add to the mixed dry ingredients, then add the melted butter and fruit. Beat well and bake ¾ hour in a medium oven in two shallow loaves, or in muffintins.

Easy Pancakes

Mix together 2 cups of white flour, 1 cup of bran (graham or rolled oats), 1 teaspoon of sugar, ½ teaspoon of salt, and two teaspoons of baking-powder. Add whole sweet milk for a smooth batter the consistency desired, and bake at once on a hot griddle.

Bran Biscuits or Muffins

Mix 1 cup of bran, 3 cups of flour, a tablespoon of sugar, a teaspoon of salt, and 3 teaspoons of baking-powder. Rub in ¼ cup of butter, and add sweet milk or cold water for a rather firm dough. Roll, cut, and bake like ordinary biscuit or add enough milk or water for a stiff batter and bake in gem-pans.

Bran Nut Snaps

Cream ½ cup of butter with 1½ cups of sugar, add a pinch of salt, ½ cup of hot water with ½ teaspoon of soda dissolved in it, 1 cup, each, of bran and graham flour, ½ cup of finely cut nutmeats, and enough white flour for a very firm dough, knead well, roll rather thin, cut in shapes, and bake until slightly colored.

Graham Crackers

Mix 1 pint, each, of graham and white flour, ½ cup of sugar, a level teaspoon of salt, 3 teaspoons of baking-powder. Add sweet cream or evaporated milk for a *very stiff* dough. Knead well, roll thin, cut into squares, and bake in a slow oven until crisp and a very light brown. These crackers are much superior to the commercial article if properly made.

Graham Ginger Bread

Mix ½ cup of molasses and 1 cup of sour cream. Beat in well a level teaspoon of soda, add 2 beaten eggs, 1 cup of sugar, ¼ teaspoon of salt, a little nutmeg, a level teaspoon, each, of cinnamon and ginger, 2 cups of graham, and 1 cup of white flour sifted with a heaping teaspoon of baking-powder. Bake in two layers or in gem-pans.

Graham Corn Bread

The following formula produces a delicious light, tender, flaky loaf with the corn flavor: Mix 1 cup of white flour with ½ cup, each, of graham and fine corn-meal, ½ teaspoon of salt, 2 of sugar, and a heaping one of baking-powder. Then mix to a very stiff batter with about 1 cup of sweet cream or sour cream into which has been well stirred ¼ level teaspoon of baking-soda. Beat hard and bake ¾ hour in a very moderate oven.

The secret of perfection in this bread is a batter, or rather dough, so thick it will not settle or spread of itself when put in the baking-pan. Do not smooth it with a spoon, but merely shape it into the corners of the pan, leaving it rough on top.

Graham Cookies

Cream 1 cup of shortening with 2 cups of sugar, add 2 beaten eggs, a pinch of salt, 1 cup of sweet milk, 2 cups of graham flour, mixed with 2 heaping teaspoons of baking-powder and enough more graham for a stiff dough. Roll rather thin and bake quickly.

Graham Sponge Cake

Beat 3 eggs altogether very light, add 1½ cups of sugar. Beat well, add ½ cup of cold water, ¼ level teaspoon of salt, any flavor desired, and 1 cup, each, of white and graham flour mixed with 2 heaping teaspoons of baking-powder. Beat thoroughly and bake in two layers.

Drop Cookies

Stir ½ level teaspoon of soda into 1 cup of sour cream, add a pinch of salt, 1 cup of sugar, ½ a grated nutmeg, and equal parts of graham and white flour for a stiff batter with a heaping teaspoon of baking-powder. After beating well stir in 1 cup of currants or seedless raisins, and drop small spoonfuls well apart on a buttered pan and bake.

Bran or Graham Ginger Cookies

Beat 2 eggs, add 1½ cups of sugar, ½ cup N. O. molasses, ½ teaspoon of salt, ½ a grated nutmeg, ½ teaspoon of cinnamon, a heaping teaspoon of ginger, 2 tablespoons of melted butter, 1½ cups of sour cream with a level teaspoon of soda beaten into it, 2 cups of bran or graham flour mixed with 2 heaping teaspoons of baking-powder, and enough white flour for a firm dough. Roll about ¼ inch thick, cut in rounds, and bake.

Favorite Laxative Sweet for Children

Dissolve a level teaspoon of soda in a tablespoon of warm water and stir it into ½ cup of N. O. molasses. Add ½ cup of brown sugar, 2 tablespoons of melted butter, ½ teaspoon of salt, 1 cup of sour milk, and equal parts of bran and fine graham flour for a stiff batter. Stir in last ½ cup of chopped dates or raisins, drop small spoonfuls on a buttered pan and bake. One-half bran and equal parts of white flour and rolled oats or corn-meal may be used.

The above are but a few of the excellent and wholesome ways in which bran and coarse cereals may be utilized in the diet. The ingenious cook can vary and multiply them indefinitely.

NOTE.—*It is an undisputed fact that the average family consumes altogether too much white flour in the daily menu, chiefly from force of habit. Try using bran and graham flour, as in the above recipes, and save visits from the Doctor.*

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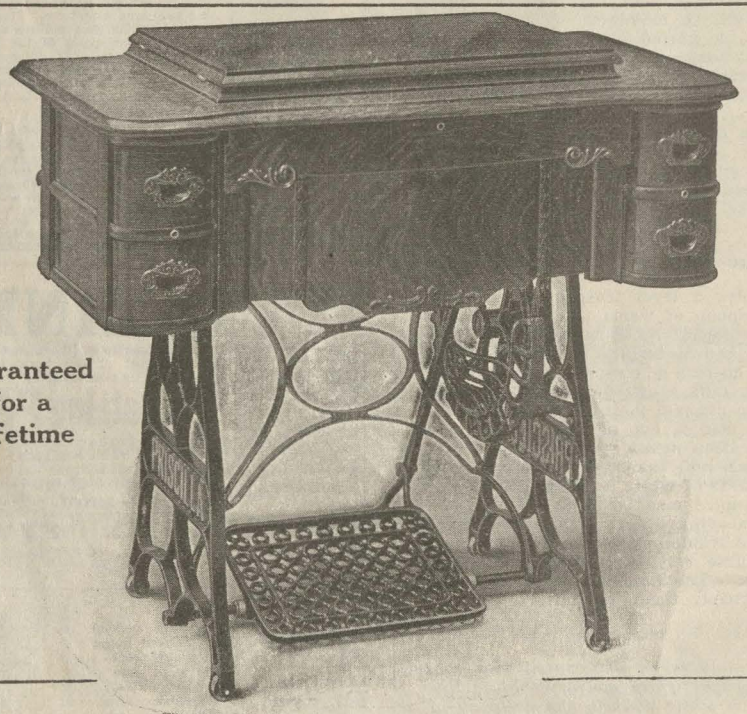

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In Filet Crochet

[CONCLUDED FROM PAGE 11]

TASSELS. — Wind thread 6 times around lead pencil, cover with d, join, ch 6, and break thread. Wind thread 10 times around 1½-inch cardboard, slip off and knot into ring; trim the ends evenly.

SQUARE WITH FILET CORNERS. — Start with 171 ch, t in 9th st from hook for 1st sp. There are 55 spaces in the 1st row.

Follow illustration or work from block pattern supplied with materials. If the work is started at the longest right-hand edge (see illustration) and the pattern followed exactly there will be no question of adding spaces or slip stitching. Finish square wtih a row of spaces. *2d row*—d all around with a p at every 7th sp.

CURTAIN BAND. — A block pattern of design and square at end is supplied. Start with 123 ch (39 sp). There are 38 rows of spaces between middle design and square.

EDGE.—Make a row of sp directly into edge of curtain. *2d row*—ch 6, catch back in 3d st for a p, ch 7, catch back in 4th st for a p, ch 3, sl st in 3d t. Repeat around. *3d row*—ch 7, turn, d over ch between p's, * ch 6, p in 3d ch, ch 7, p in 4th st, d between p on next loop, ch 6, (t in 2d of 6 ch, omitting to draw thread through last 2 loops on hook), repeat until there are 5 loops on hook, draw thread through all, ch 5, make another group as before, working into 1st ch, ch 1, d between p's on next loop. Repeat from * around. *4th row* — ch 7, turn, d in centre of ch loop of 2d row, * ch 6, p, ch 7, p, ch 7, make a group as in 3d row, working into 4th st of 7 ch, sl st between 2 groups in previous row, ch 5, make another group to complete floweret, ch 7, p, ch 3, d between p of next loop. Repeat from * around.

Make 5 groups for corner floweret, putting in an extra one between the 2 in 4th row.

5th row—ch 9, d over ch between p and petal all around. At corners fasten in point of middle petal of floweret. *6th row*—4 d, p, 9 d, p, 4 d, all over 9-ch loop. Over next loop, 4 d, p, 4 d, ch 9, catch back in centre of p, 4 d, p, 4 d, p, 4 d, p, 4 9 d. Chain 1, 4 d, p, 4 d, p, 4 d all over 9 ch. Finish last half of lower scallop with 4 d, p, 4 d. Repeat around.

No. 17-1-31. YOKE. *Materials.* — A black and white block pattern of design (one-half of yoke), two balls white mercerized crochet cotton (hard twist) No. 50, and a steel crochet-hook No. 10, 65 cents. Black and white block pattern alone, 10 cents.

No. 17-1-32. LAMP SHADE. *Materials.* — A black and white block pattern of design, three balls white or écru mercerized crochet cotton (hard twist) No. 50, and a steel crochet-hook No. 12, 85 cents. Black and white block pattern alone, 10 cents.

No. 17-1-33. LUNCHEON CLOTH. *Materials.* — A black and white block pattern of design, three balls white mercerized crochet cotton (hard twist) No. 50, and a steel crochet-hook No. 14, 85 cents. Black and white block pattern alone, 10 cents.

No. 17-1-34. CURTAIN. *Materials.* — A black and white block pattern of design (centre and one medallion), three balls mercerized crochet cotton (hard twist) No. 70, four balls of No. 50, and a steel crochet-hook No. 12, $2.00. Black and white block pattern alone, 15 cents.

Tatting on Personal Belongings

[CONCLUDED FROM PAGE 6]

of each point. Line bag with silk, bring the three points together and fasten with a tassel.

COLLAR, No. 17-1-5, is made of medallions (med) or wheels for which only one thread is used.

1st row—Ring (r) 12 p separated by 2 d s, close, fasten off. *2d row*—Ring 3 d s, p, 3 d s, join to p of 1st row, 3 d s, p, 3 d s, close. * Leave ¼-inch thread, 7 d s, 9 p separated by 2 d s, 7 d s, close. Leave ¼-inch thread, 3 d s, join p on side of first small ring, 3 d s, join next p of 1st row, 3 d s, p, 3 d s, close. Repeat from * around. Join to first large ring. This completes a large med and all are made in the same way, varying only in the number of rings necessary to give shape to the neck.

Make 8 large med in a row for width of collar at back, joining middle picots of two large rings, as illustrated, leaving 4 rings between on each side.

SMALL MEDALLION. — Ring 5 d s, 9 p separated by 2 d s, 5 d s, close. Repeat 3 times, joining first and last p's of rings.

Make a second row of 8 large med like first, joining to each other, to previous row and to small med at middle picots of outside rings. (See illustration.)

RIGHT SIDE OF COLLAR. — The third row will have two whole large med of 12 rings each (counting always from outer edge) and 1 half med of 6 rings at inside of neck with 2 small med of 4 rings each and 1 small med of 3 rings to fill in spaces. *4th row* — 1 large med of 12 rings and 1 with 7 rings. *5th row* — 1 large med with 12 rings and 1 with 6 rings. *6th row*—1 large med with 12 rings and 1 with 5 rings. *7th row*—1 large med with 12 rings. Make left side same as right.

NECK FINISH.—Ring 7 d s, 9 p separated (sep) by 2 d s, 7 d s, close. Ring 7 d s, join to ring just made, 2 d s, 8 p sep by 2 d s, 7 d s, close. * Ring 7 d s, joining 2 d s, 3 p sep by 2 d s, 2 d s, join to ring of large med, 2 d s, 4 p sep by 2 d s, 7 d s, close, ch 5 d s: * Repeat from * to * twice, joining last ring by 5th p to small med instead of large. Make a small clover-leaf of 3 rings—each made of 5 d s,—5 p sep by 2 d s, 5 d s, close.

If the illustration is followed closely while working the directions will be more easily understood.

No. 17-1-3. YOKE FOR CORSET-COVER. *Materials.* Fine white point d'esprit 27 x 54 inches, not stamped, $1.00. Two balls mercerized crochet cotton (hard twist) No. 30, 45 cents.

No. 17-1-4. BAG. *Materials.* Four spools of fibre crochet silk, red, green, blue, lavender, brown, rose, pink, black, white, or gold, 60 cents.

No. 17-1-5. COLLAR. *Materials.* Three balls of mercerized crochet cotton (hard twist) No. 70, 83 cents.

TATTING SHUTTLES. Bone, 15 cents each; with hook attachment, 35 cents each; black rubber, 18 cents each; nickel-plated steel with fine steel hook attachment, sizes 12, 13, and 14, 50 cents each.

Spachtel Embroidery

ILLUSTRATIONS ON PAGE 7

No. 17-1-6. PORCH PILLOW. *Size,* 17 x 22 *inches.* Design stamped on tan linen, same material for back, 75 cents. White cotton for working, 45 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

No. 17-1-7. PORCH TEA-TABLE COVER. *Size,* 37-*inch.* Design stamped on tan linen, $1.25. White cotton for working, 95 cents extra. Perforated stamping pattern, one-half of the design (reversible), 35 cents. Transfer pattern is not supplied.

No. 17-1-8. NAPKIN. *Size,* 18-*inch.* Design and one Script or Old English letter, stamped on ivory-white linen, six for $2.00; design and monogram, as illustrated, six for $2.50. White cotton for working, 30 cents extra. Perforated stamping pattern, design and one letter, 25 cents; of design and 2-inch monogram, 75 cents. Transfer pattern is not supplied.

No. 17-1-9. TABLE RUNNER. *Size,* 20 x 48 *inches.* Design stamped on ivory-white linen, $1.00. White cotton for working, $1.20 extra. Perforated stamping pattern, one-half of the design (reversible), 40 cents.

NOS. 17-1-10 AND 17-1-11. OBLONG DOILIES. *Size,* 11½ x 18 *inches.* Designs stamped on ivory-white linen, 30 cents each. White cotton for working either design, 12 cents extra. Perforated stamping patterns, 25 cents each. Transfer patterns, 10 cents each.

Work commenced on any one piece, 75 cents additional.

Infantile Paralysis

left 8-year-old Evyln Olson so crippled she had to crawl on her knees. Five months' treatment at the McLain Sanitarium restored her feet and limbs to the satisfactory condition shown in the lower picture. Her mother has this to say:

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Mother Problems

NOTE.—*Dr. Kent will be glad to answer any queries which* PRISCILLA *mothers may wish to make as to the health and well-being of their children, provided a stamped and addressed envelope is enclosed for reply. Address,* MAUDE KENT, *care Modern Priscilla, 85 Broad Street, Boston.*

A Worth-While Club

ABOUT four months ago, one of the young PRISCILLA mothers wrote me a very interesting letter about a group of mothers whose babies were under two years, who had formed a club to study child nurture; and they wished suggestions from me, as to the best way to conduct such a club. That was a great honor. I tell you about the club, and ask every mother who reads this page to send me a letter and tell me how *she* thinks such a club could be made the most helpful. And I hope the members of the original club will write and tell me what they have been doing since the club was formed. What a lot of happy, properly raised children there will be if all the young mothers who read this page start neighborhood clubs.

The School Child's Health

THERE are many parents who do not cooperate with the school authorities in matters of health promotion, and it is very often because they do not appreciate how much it really means to their own children, to the community of children, and to themselves.

Why should school officials be so interested in the personal condition of pupils? Should they not take the children just as they are sent to school and teach them the three R's or whatever the study program calls for?

Since education is more than book learning, and health rules of greater importance than mathematics, and body building the first requisite for good mind building, it is the duty of educators to see to it that the health and environment of school children is what it should be.

Air First

ONE of the greatest needs of human beings is shelter, but civilization has gone to such lengths that the problem now is not how we may be protected by shelter but how we may not be destroyed by it. Sleeping porches, window tents, and camps help solve the problem for securing what is more necessary than shelter — fresh air.

The lack of sufficient fresh air causes deaths that never appear on the reports. The causes are given as tuberculosis, pneumonia, bronchitis, spinal meningitis, grippe — all of them airborne diseases that bulk about forty per cent. in every death column.

To be sure, these diseases are caused by bacteria, but all these bacteria can be carried by dust in the air. What we call bad air—indoor air that is not constantly renewed—is always full of harmful bacteria. These bacteria cannot live in the fresh, open air because the sun, which is the greatest of germicides, kills them.

Besides bacteria, there are many other dangers in indoor air, such as undesirable temperature, humidity, organic poisons, poisonous gases, and insufficient oxygen.

All these things lower the natural human resistance to disease. Children, whose power of resisting disease is always lower than that of adults, are never really healthy unless their lives are spent largely in the open air. We speak of children's diseases. Do you think they are something that really belong to children? Not at all. They are for anybody whose vital resistance is sufficiently low, and it is usually the children who suffer.

Parents are beginning to connect fresh air with healthy children, and they are asking how they can keep their own children well.

The ventilation of schoolhouses, the open-air schools, the hygienic teaching of school nurses and doctors — these have taught the parents lessons, as well as the pupils.

Sleeping Out

IT isn't sufficient to give children an outing of two hours or so a day. The best way to get good, red blood into growing children is to have them sleep out, or with the window-tent arrangement. This means fully half their time in the open air. The next thing is to make the indoor air as much like outdoors as possible.

If mothers are timid about drafts, and cold air, and find their children take cold sleeping out, there is always a reason which can be overcome.

Children's heads and feet must be protected from exposure. If properly protected children can sleep out all the year. Woolen hoods and woolen socks, with soapstones at the feet, defy zero weather. Best of all are sleeping-bags. Hot stones or water bags may be placed in the bottom of the bags. There must be a comfortably warm dressing-room where the children may go, and the outdoor play places should be shielded from the strong, winter winds. Cold and damp winds chill little children and set up catarrhal trouble, if protection is not furnished.

When the school nurse suggests to the mother that her child is not as warmly clothed as she should be, or that she is so heavily dressed that perspiration with following chilliness takes place, the mother should not resent such advice, but be thankful for it and act accordingly.

The teachers have the children under close observation several hours of the day, and often detect symptoms that need correction, when the preoccupied mothers fail to note them.

Sometimes people argue that open windows mean a "heating of all outdoors." This is expensive, and so the warm air is kept in, and breathed over and over. Certainly a little more coal is needed to heat well ventilated houses, but a few doctor's visits, needed because of foul-air diseases, count up more than a ton of coal.

If a child complains of cold schoolrooms, it is very likely because of the lowered resistance of the child due to overheated rooms at home. Parents should appreciate that the health inspection and supervision of their children by salaried school officials is a form of health preparedness that is not an item on the family doctor's bill, but really saves health and money.

Valuable Lessons

WHEN the children come home enthused with the health talks given in the schools, it is well to encourage all their attempts to carry out directions. A new tooth-brush, a tube of tooth-paste, a clean handkerchief "to keep the sneeze from scattering germs," an individual brush and comb, a cleansing bath at bedtime — these personal health lessons taught at school may supplement home teaching, or may be the awakening of both child and parent.

Mother was using a feather duster and her seven-year-old son, with a horrified look exclaimed: "You must not use feathers, they will make bad germs fly, and we will all get sick. You must take a damp cloth and dust them all into it and then kill them by washing the duster in hot water. If you shake them out the window from a dry duster the sun kills them."

Mother felt ashamed, for she knew she was doing a careless thing, just because she was in a hurry.

Maude Kent M. D.

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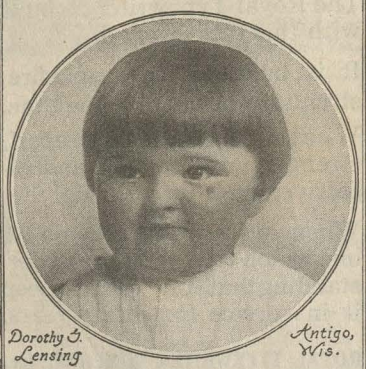

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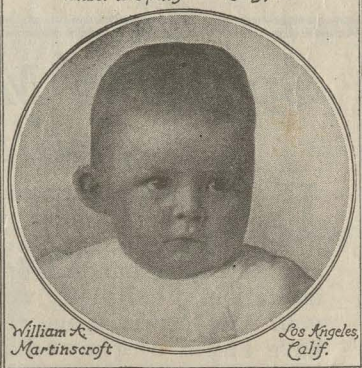

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Model Incubator Co.
41 Henry St., Buffalo, N. Y.,
also 89 Barclay St., N. Y. C.

Spending Money to Reduce Selling Prices

IF you were going to give a large entertainment, you wouldn't go out personally and deliver a hundred or so invitations verbally, would you? Of course, you would have them engraved and mailed to your guests.

You would in this way spend money to save money and time, which is also money.

Any man who has anything to sell has the problem of getting his invitation to buy before the largest possible number of prospective buyers.

The larger the number he interests, the more units he can make, and the lower his producing cost descends. So he takes the quickest method of reaching a large number of people—printing advertising.

If anyone tells you he is able to sell you his goods at a lower cost because he had no advertising expense, laugh at him.

Advertising reduces sales expense, because a single ad calls on thousands, while a salesman can call on one or two. Advertising reaches an individual at less than 1% of the cost of telling the story to that person in any other way.

Advertising increases the keenness of competition so that prices are forced downward.

It would not be possible to produce a lead pencil for two cents, a tube of paste for ten cents, a collar for twelve and a half cents, were it not for the force of advertising in creating a wide demand, permitting quantity production and labor-saving machinery, thus cutting costs.

There are other reasons why you should insist on the advertised product

The purpose of most advertising is to establish the reputation of a name. In order to live up to that reputation, definite standards of quality must be maintained in the product. It must live up to the claims of the advertisement. Faking or misrepresentation cannot stand the light of publicity.

Advertising is your protection and safeguard. It points out the lines of goods of whose quality you can be sure.

Write us for free booklet. This is written for buyers like yourself and every man or woman who buys any kind of commodities will find it profitable reading.

This article—one of a series to Advertise Advertising—was written for the Associated Advertising Clubs of the World (headquarters Indianapolis) by

President,
Chalmers Motor Company.

Another Shopping Experience

By Marion Ellsworth Hay

WHEN we remodeled the house two years ago, I determined to abandon the old unsanitary kitchen, bath and laundry equipment, so I studied catalogues of manufacturers of plumbing and sanitary fixtures for the home.

After carefully comparing "mentally" the merits of the various kinds, I visited the local showrooms and purchased equipment which has served me well. The showrooms were equipped with model kitchens, laundries, and baths, complete in every detail showing the newest and most unique ideas in arrangement and equipment. I obtained considerable information from courteous salesmen about tiling, wall finishes, floors, lighting, and other accessories which I used to advantage in re-arranging our home. From the standpoint of utility and durability, we have a kitchen, laundry, and bath second to none.

The sink I selected was all in one piece with two drain boards. The faucets are nickel-plated and contain a stream-regulating device to prevent splashing. The strainer has a grating which I can remove to clean, or insert a rubber stopper to retain water in the sink. The air chambers prevent that annoying and pounding noise when faucets are open.

The kitchen cabinet chosen is an all-steel, seamless one, white enameled. Many excellent wood cabinets are on the market and it is possible to keep them clean, but as I am a "sanitary crank," the all-steel, seamless one appealed to me most. No odors can cling to it. You cannot imagine the time and steps it saves and the added system and efficiency with which the household is run when a kitchen cabinet is installed in the kitchen.

Clean and sweet must be the kitchen cabinet. Sanitation is the prime requisite. It must repel the odors, fumes, and moisture present in every kitchen; it must not offer the slightest abiding place for dirt or for the germs and vermin every woman knows must be battled against constantly. To accomplish all this, a cabinet must be made of steel because steel repels while wood absorbs. It needs be impervious to moisture without seams or glued joints; without holes and dark recesses which become the lurking places of dirt and vermin — the abiding place of a thousand hidden dangers to the household. I consider my kitchen cabinet a life-long investment, saving me steps, time, labor, worry, and money; and the time spent in investigating its merits a lesson in kitchen convenience and household economy.

The cabinet contains a good-sized package-supplies cupboard in which I keep canned soups, vegetables, cereals, fruit, and preserves. Directly beneath is a large china cupboard for kitchen china. Opposite is the metal flour bin, which is tilting and removable. The sugar jar is extra large with a non-corrosive metal top and an automatic release. A deep partitioned cutlery drawer, an extra deep linen drawer, a spacious bread and cake drawer with a sliding cover form the lower right-hand portion of the cabinet. The opposite portion contains a rack for large pan and kettle covers; another for smaller covers and pie plates; an extra large cupboard for kettles and skillets; a cutting board and an automatic device with a sliding table top; all useful features.

The equipment consists of glass spice jars, tea and coffee jars, and a tea caddy; racks for extract bottles, a card index for a record of purchases, a daily want and reminder list and favorite recipe card index file.

Provision is made in this kitchen cabinet for everything needed and nothing needless. It is big enough for a large family, yet not too large for a small kitchen. It keeps the kitchen orderly and the arrangement provides ample roomy space which each woman can utilize to meet her individual needs.

I chose a "built-in-bath" with shower rod and curtains. This bath equipment, in addition to the regular medicine chest, has a built-in cabinet containing four drawers of various sizes in which it is convenient to keep bath linen. This saves the time and energy expended in going to the linen closet, which is at the extreme end of the house on the second floor, each time bath linen needs replenishing, which every other housewife will appreciate, because, as we all know, the boys do not hesitate to use several towels without considering the laundry or the wear and tear on the linen. I selected a bath built into the floor and walls so places which gather dust, dirt, and moisture and cause so much extra work may be eliminated.

My range was bought after studying several catalogues and concluding it was the best range I could purchase. The catalogue told about the Company, its manufacturing facilities, the difference between malleable iron, cast iron, and steel stoves; the points to look for in a stove so as to select a good one. The fire-box, the asbestos flue, the oven, reservoir, and the particular function of each was explained.

Many and varied were the problems before me with a growing household and the children clamoring to sleep out-of-doors. The boys wanted a tent. Somehow I did not feel a tent was sufficient protection from the storms. An advertisement in MODERN PRISCILLA told me an enterprising concern had anticipated this need of mine and there were collapsible houses I might purchase that were easy to erect, and when completed the children could sleep in them very comfortably, adequately protected from the tempests. The catalogue sent for more than fulfilled my expectation. Now we have a collapsible house which the entire family enjoy during daylight hours. The boys declare it is much more fun to sleep outdoors in the collapsible house than within.

One of my neighbors who contemplated building bemoaned the high cost of materials which prevented her from owning her home. She told me about it one afternoon. Secretly I was amused. Then I said, "Why, my dear, you may buy the material all cut and ready to put together the same as you buy the materials for a suit and have it tailor-made." She was surprised. "How did you know about this company?" she asked. From my library I produced a "Ready-cut" catalogue. My answer was, "Why, I saw their advertisement in THE MODERN PRISCILLA and as I was curious to know what they offered I sent for their catalogue." Really I was surprised when I saw the pictures of the exterior and interior, together with the floor plans of the various houses. They showed attention to detail, comfort, and convenience. One may peruse this catalogue leisurely, selecting the type of house they desire, whether it be for town or country. It may be a simple house costing a few hundred dollars or a more pretentious one, according to the amount they wish to invest. The illustrations of the interiors show comfortable, well planned, charming arrangements, well balanced as to light and ventilation. These houses are complete, as even shingles, slate roofing, and mosaic tiles are furnished. If one desires, they may have built-in china cabinets, buffets, and kitchen cabinets. Some of the homes contain fireplaces, which add so much to the comfort and attractiveness of a dwelling. This company not only furnishes all the materials for building the house at a low cost, but furnish it complete, if desired.

Marion Ellsworth Hay will advise MODERN PRISCILLA *subscribers regarding the equipment mentioned or any household problem which confronts them, provided a stamped, return envelope accompanies the letter of inquiry.*

Do You Want A Piano?

Before spending your money for a piano it will be well worth your while first to investigate the special offer that THE MODERN PRISCILLA is making to its readers.

There is an opportunity here for you to obtain, *in a decidedly unusual way*, a beautiful instrument made by one of the best known piano manufacturers in this country.

It will cost you only a one-cent stamp (a post-card) to learn about The Priscilla's extraordinary Piano offer, and it will pay you to write at once. This will impose no obligation of any kind, so *do it now*. Ask for our "Piano Plan" and address:

Department 5

The Modern Priscilla

85 Broad Street, Boston, Mass.

Beautiful Pictures and Studies in Color for all Purposes—Framing, Oil and Water Color Painting, and China Decoration. Send now for large cata. showing hundreds of exquisite subjects. Our pictures are of the highest possible character. "Yard of Kittens" (shown above), and Violets, or choice of any two—sent for 25 cts. Size 10 x 36. We have also Yards of Puppies, Violets, Pansies. Chrysanthemums, Little Chicks, Fruit, Ducklings, Carnations, La France Roses, Sweet Peas, Piggies, etc. A collection of 5 will be sent for 50 cts, or 12 for $1.00. All different and each 10 x 36 in. OERTEL ART PRINT CO., 152 Bleecker St., New York

CLASS RINGS

PINS MEDALS PENDANTS

CATALOG FREE. Pins 15c and upward.

K10 and K30, Plate, 50c.; 14K Gold, $2.00.

9170 RING Sterling 1.00 each Gold 3.75 each

C. K. GROUSE CO., Mfrs.

North Attleboro, Mass. Box 22

What Every Woman Needs

Every Woman Should Know that the easiest and neatest way to hang pictures and wall decorations is to use

Moore Push-Pins

for the small articles, and Moore Push-less Hangers for the heavy ones. Let us send you samples of these wonderful Pins and Hangers.

Moore Push-Pins. Made in 2 sizes. *Glass Heads, Steel Points*
Moore Push-less Hangers. 4 sizes. *The Hanger with the Twist*
10c pkts. Everywhere or by mail

MOORE PUSH-PIN CO., Dept. 25, Philadelphia, Pa.

"Don't-Snore"

Trade Mark Reg. U. S., Canada & Gt. Britain, Patents

STOPS SNORING AND MOUTH BREATHING

Made of Gold, $2.00 in U.S., Postpaid

Money Refunded any time without question

3 SIZES—SMALL for Children, MEDIUM and LARGE

Comfortable and Convenient. Information on Request

SIMPLE DEVICE CO. MIDDLEBURG, VA., BOX 36

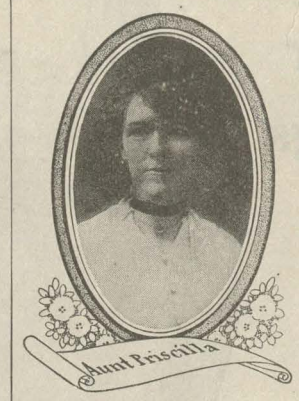
Easter and Valentine Cards for Hand Coloring

dainty and refined—200 new subjects. Send for our catalog, "Pleasant Pages" Free on request.

Little Art Shop, 1423 F St., N. W., Washington, D. C.

Make $50 Monthly in spare time if employed. Something New. No canvassing or investment. Daydark Co., Desk 50, St. Louis, Mo.

Large List. Dialogs, Entertainments, Recitations, Drills. **PLAYS** Catalogue Free. T. S. DENISON & CO., Dept. 38, Chicago, Ill.



The Priscilla Junior Club

MODERN PRISCILLA *has a jolly, big club formed just to help the children keep happy and busy. Don't you want to belong to it?*

If you would like to form a small branch club with a few of your best friends, write to Aunt Priscilla, 85 Broad Street, Boston, Mass., and ask for particulars which she will gladly send you. The club is open to boys and girls not over sixteen years of age.

DEAR JUNIORS:

I know that you are all interested in hearing from fellow club members, especially when they live in such interesting places as a little Junior Club girl named Delphine Caron. She is only eleven years old, and I am sure you will all enjoy this letter telling about her country.

"You asked me to tell you about Central America, so I will. I will only write about the mountain people because they are the most interesting. The higher class people are educated and dress as we do.

"These mountain folk live in huts made of mud, stones, and sticks. The roof is of manaca leaves, and they have mud floors. The people do not eat bread but have a sort of cake which is called 'tortilla.' This is made by pounding ears of corn between stones so as to make a sort of coarse cornmeal. This is shaped into small cakes and cooked on a mud stove.

"The tallest of these mountains is about four thousand feet. It is lovely up there. There are hundreds of pine trees and masses of tall ferns.

"We have very large pineapples, also oranges, lemons, bananas, cantaloups, an abundance of alligator-pears and mangoes, and hundreds of cocoanut trees.

"In these forests, there are monkeys, alligators, snakes, with sometimes a tiger. Mama has a rug made of a tiger skin. There is a large vine growing in these woods, which when cut gives forth clear, cool water.

"We have many curios here which were found in Copan, Honduras. Among these are two large, horrible-looking heads of idols. They are both very large and have Egyptian headdresses. There is also a beautiful oil painting which was formerly owned by Philip the Second of Spain."

HELEN HOPKINS, who lives in Maryland, sends to the Juniors a message in the form of directions for mile-a-minute lace which she thinks you other girls may like to make. I know that a great many of you know how to crochet.

Explanation of Stitches

Chain (ch). Make a slip knot on hook, draw thread through this loop. Again draw thread through this second loop and continue till ch is of length desired.

Double (d). Put hook through work, thread over again and draw through both loops.

Treble (t). Thread over hook, hook through work, thread over and draw through, giving three stitches (sts) on hook, thread over, draw through two, over again and draw through remaining two.

Directions

Chain (ch) 5, join. *1st row*—ch 5, 1 t in ring, * ch 2, 1 t in ring. Repeat from * three times, ch 5, turn. *2d row*—1 t under 2d ch 2, ch 2, 1 t under the same ch 2, ch 5, turn. *3d row* — 1 t under ch between 2 t just made, * ch 2, 1 t, repeat from * three times, making all under same ch, 1 t under ch 5, ch 5, turn. Repeat from 2d row until length desired.

MARCELLA CONSTANTINO sent me such a quaint, charming picture of herself that I wanted to share it with all of you. She is a native of the Philippine Islands and joined the Junior Club sometime ago. Now that she is eighteen years old and studying to be a nurse, she has become an honorary member. Don't you think her an attractive girl and aren't you interested in the native costume?

MY Grandfather told me of some stunts which I think you boys will like to try. For the first one, you must wear shoes without heels, sneakers being a good choice. Grasp the ends of an ordinary foot ruler, and without letting go, jump over the ruler. After practice, you will be able to do this stunt with your hands close together. The second stunt seems very difficult at first and some people never do succeed. Stick an ordinary pin in the carpet or rug. Stand erect with a foot on each side of the pin, heels nearly together. Now lean forward without bending the knees and pick up the pin. For the third stunt, curl your left arm behind you, pushing your hand as far up your back as possible. Reach your right hand over your right shoulder and try to join the longest fingers. This stunt usually amuses the spectators.

Lovingly yours,

AUNT PRISCILLA.

January Contest

Lura Kahl, of Indiana, sent this "Spelling Lesson" for the Juniors. Please *decorate* your answers, sign your name, age, and address and mail to Aunt Priscilla so that she will receive the papers by January fifteenth. Baby dolls, Junior pins, paint boxes and crayons will be given as prizes. Please state which prize you prefer when you answer.

1. Spell mouse-trap in three letters.
2. Spell hard water in three letters.
3. Spell black water in three letters.
4. Spell black bird in four letters.

October Prize Winners

Dorothy Elizabeth Thompson, 11 years, Mich.; won a silver Club pin. Susan M. Ballard, 8 years, Ky.; Edna Rust, 9 years, Ariz.; Violet Kent, 11 years, Mich.; Marjorie Tillson, 11 years, N. Y.; Bertha Lane, 11 years, Ill.; Irene Correia, 12 years, Calif.; Agnes E. Kettler, 12 years, Iowa; Louise Wimmer, 12 years, Calif.; Burneta Boyd, 13 years, Iowa.

Correct Answers

P-lane E-ye
C-hart P-ear
A-gate

Learn Music AT HOME!

Lessons Free

New Method—Learn To Play By Note—Piano, Organ, Violin, Banjo, Mandolin, Cornet, Harp, 'Cello, Guitar, Piccolo, Clarinet, Trombone, Flute or to sing. Special Limited Offer of free weekly lessons. You pay only for music and postage, which is small. Money back guarantee. No extras. Beginners or advanced pupils. Everything illustrated, plain, simple, systematic. Free lectures each course. 16 years' success. Start at once. Write for Free Booklet Today—Now.

U. S. SCHOOL OF MUSIC, Box 125
225 Fifth Avenue, New York City

NO MORE TOOTHACHES OR BAD TEETH

Dr. Feigenson's "Toothache Stop" will protect you from both. Only toothache preparation awarded patent by U. S. Government for its meritorious features. It does the following:

Instantly relieves toothaches and banishes sleepless nights.
Temporarily fills tooth, and when regularly used will keep teeth sound and decay-proof.
Prevents Rigg's Disease by keeping gums sound and solid.

Good for children and adults. Young and old should use it regularly. It will end their tooth torture and preserve their teeth to a good old age, thereby promoting their health.

Price, 25c at your druggists or by mail postpaid on receipt of price.

DENTO CO., 31 West 125th Street, New York City

Enlarge Your Chest

WONDERFUL NEW INVENTION

THE PSYCHO-EXPANDER will enable any man or woman to thoroughly master deep breathing, increase the chest expansion three to six inches, enlarge the chest to its full beauty, fill out the hollows of the neck, shoulders, arms, develop a beautiful classic bust and figure, recharge the system with renewed strength—power—vitality, giving permanent physical development to the whole body. Even five minutes' use will surprise and delight you. Nothing like it ever invented before, **registers your expansion automatically.** The principle of the PSYCHO-EXPANDER is what gives to great singers and grand opera stars such perfect health and charming physical development. Write today for beautiful illustrated booklet FREE.

PSYCHO-EXPANDER CO., DEPT. M, CLARINDA, IOWA.

CLASS PINS

RINGS MEDALS TROPHIES FRATERNITY JEWELRY

SEND FOR NEW BOOK ART APPLIED TO EMBLEMS

ADDRESS BOX 11

DORRETY OF BOSTON MASS.

Learn Piano!

This Interesting Free Book

shows how you can become a skilled player of piano or organ in your own home, **at one-quarter usual cost.** Dr. Quinn's famous Written Method is endorsed by leading musicians and heads of State Conservatories. Successful 25 years. Play chords **at once** and complete piece in every key, **within 4 lessons.** Scientific yet easy to understand. Fully illustrated. For beginners or teachers old or young. **All music free.** Diploma granted. Write today for 64-page free book, "How to Learn Piano or Organ."

M. L. QUINN CONSERVATORY, BOX 650 M1, CHICAGO, ILLINOIS

ROSES of NEW CASTLE

is the name of our famous book on rose culture. Magnificently printed in actual colors. Gives expert advice to amateur rose growers. Describes our famous hardy roses—**the best for home planting in America**—and tells how to grow them. A wonderful book and the most instructive of its kind published. It's **FREE.**

HELLER BROS. CO., Box 112, New Castle, Ind.

Learn at Home by Mail to

DRAW—PAINT

We don't offer any free course and we don't guarantee to make you famous or rich. But we *can* train your undeveloped talent and make it profitable. Be a Magazine, Newspaper or Commercial Illustrator; a Cartoonist; paint in Water Colors or Oil. Write for particulars.

FINE ARTS INSTITUTE, Studio 531, Omaha, Neb.

Keramic Studio

The Magazine for **CHINA PAINTERS**

Yearly sub. $4.00. *Back number, as sample, at 10c.* New series of illustrated articles by many prominent teachers will continue through the year. Send now before the first of the series is out of print. 212 Gifford St., Syracuse, N. Y.

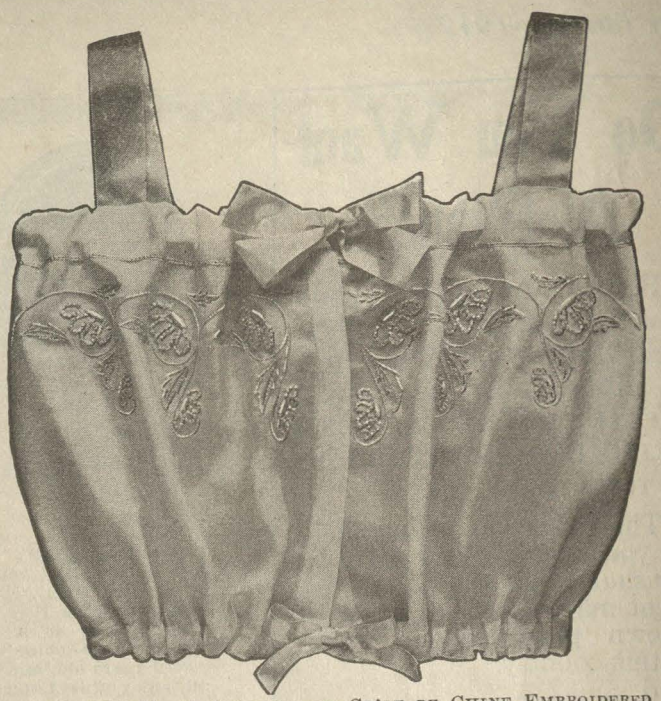
FOR SALE Beautiful Persian Cats and kittens, from $10.00 up to $300.00. Brown Tabby Cattery, 415 Irving St., Olean, N. Y.

Popular Designs for Underwear and Baby Things

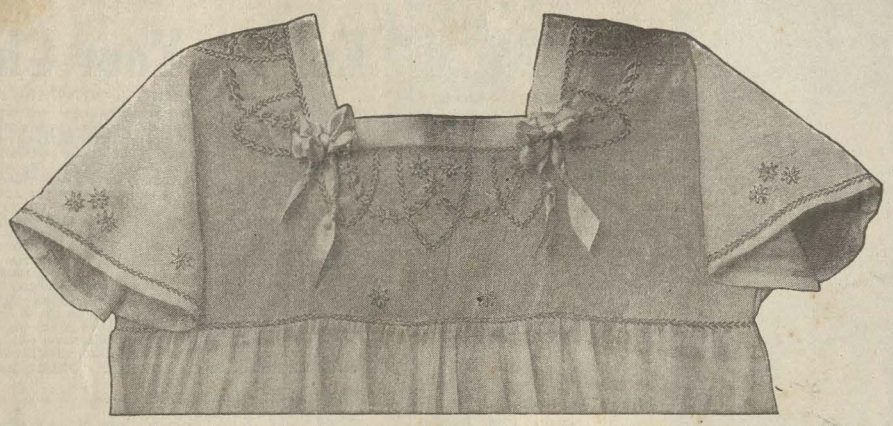
These designs can be had without cost as a reward for securing subscriptions for The Modern Priscilla. See our offer on next page.

No. 16-10-30. BOUDOIR CAP. *One size only.* Design stamped on a made-up cap of fine cotton voile, 30 cents. Cotton for working, 12 cents extra; silk for working, 25 cents extra. Mercerized crochet cotton (hard twist) No. 70, one ball, 12 cents. Steel crochet-hook No. 11, 10 cents.

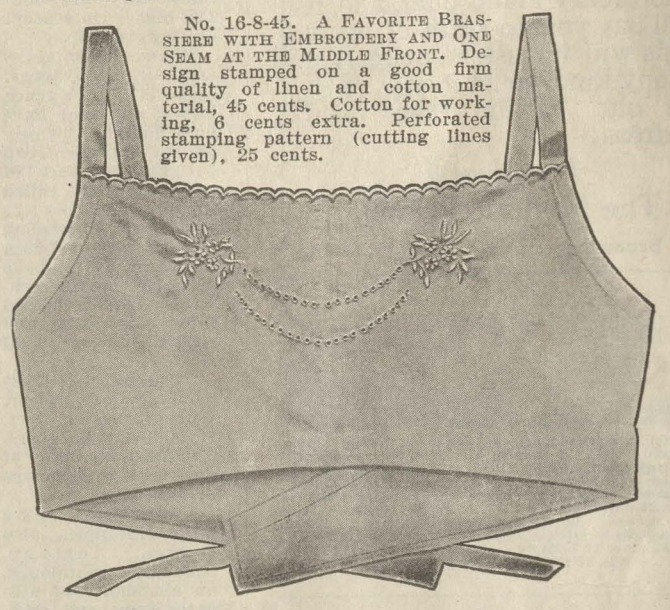
No. 16-10-31. MATINÉE. *Sizes,* 36 *and* 40. Design stamped on a made-up garment of fine cotton voile, 85 cents. Cotton for working, 15 cents extra; silk for working, 50 cents extra. Mercerized crochet cotton (hard twist) No. 70, one ball, 12 cents. Steel crochet-hook No. 11, 10 cents.



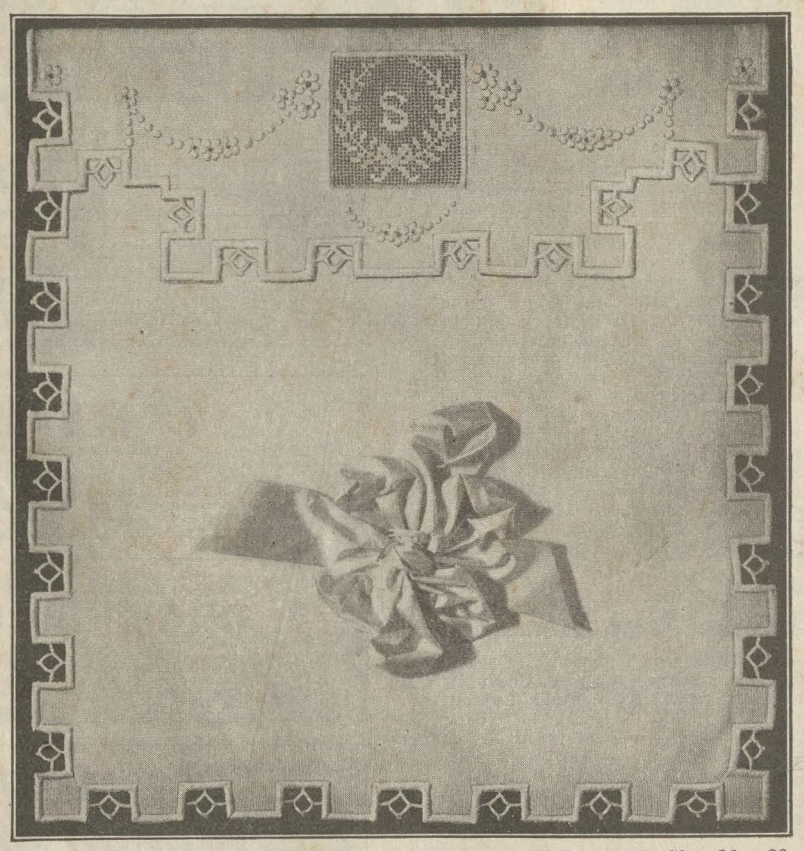
No. 16-9-44. A CAMISOLE OF CRÊPE DE CHINE EMBROIDERED IN SIMPLE STITCHERY. Design stamped on white crêpe de Chine, $1.25; on white silk muslin, 50 cents. Fibre silk for working, 40 cents extra. Perforated stamping pattern, 30 cents. Transfer pattern, 15 cents.



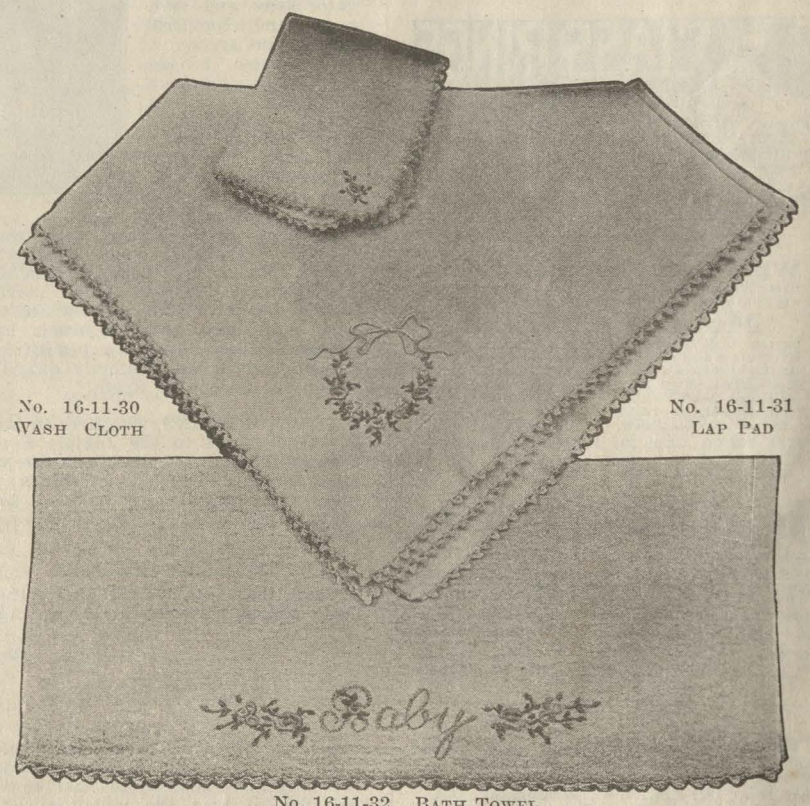
No. 15-6-7. NIGHTGOWN. Design stamped on silk muslin (3⅓ yards), $1.75. Silk for working, white or a desired color, 30 cents extra, or mercerized cotton for working, 9 cents extra. Perforated stamping pattern, 50 cents.



No. 16-8-45. A FAVORITE BRASSIERE WITH EMBROIDERY AND ONE SEAM AT THE MIDDLE FRONT. Design stamped on a good firm quality of linen and cotton material, 45 cents. Cotton for working, 6 cents extra. Perforated stamping pattern (cutting lines given), 25 cents.



No. 16-6-62. THE SQUARE SCALLOP IS AN INTERESTING FEATURE. *Size,* 26 x 29 *inches.* Design stamped on white piqué, 70 cents. Embroidery cotton, for design and edge, 60 cents extra. Perforated stamping pattern, 45 cents. Crochet cotton No. 80 for medallion (1 ball), 28 cents. Steel crochet-hooks, Nos. 10 and 14, 10 cents each. Black and white block pattern of letter, 10 cents. (Ask for cross-stitch alphabet, No. 3.)



No. 16-11-30
WASH CLOTH

No. 16-11-31
LAP PAD

No. 16-11-32. BATH TOWEL

No. 16-11-30. WASH CLOTH. *Size,* 10 x 11 *inches.* Design stamped on a wash cloth, made of Turkish fabric, 15 cents. Cotton for working, 9 cents extra; silk for working, 15 cents extra. Perforated stamping pattern, 15 cents. No transfer pattern. A diagram will be sent with each pattern.

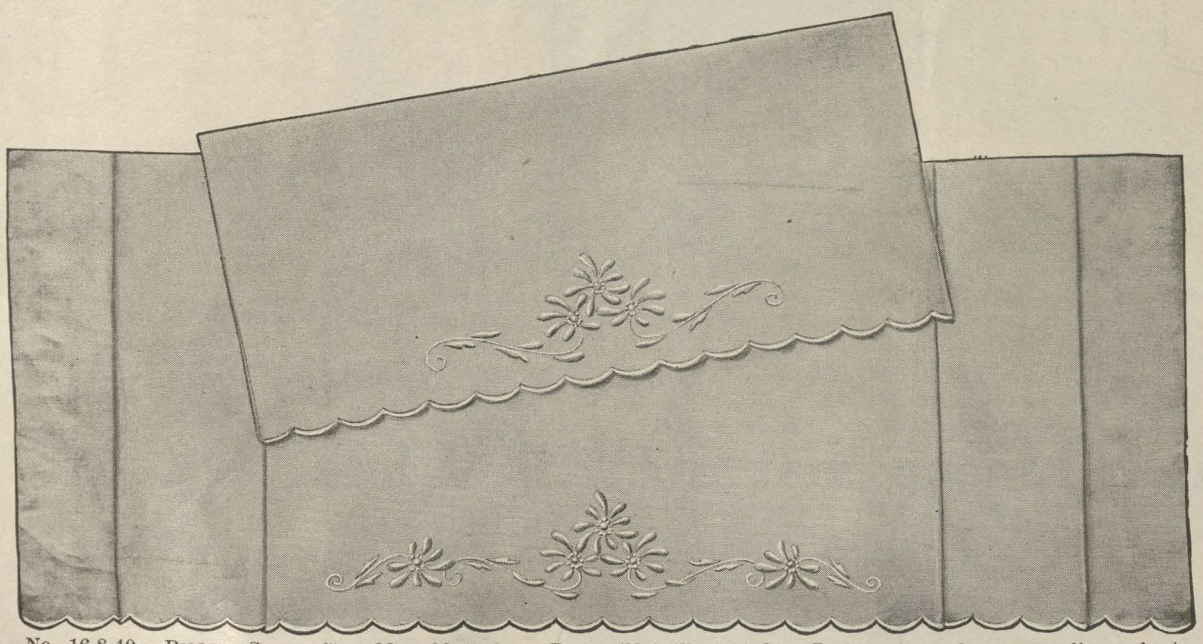
No. 16-11-31. LAP PAD. *Size,* 36 x 44 *inches.* Design stamped on a lap pad made of Turkish fabric, 75 cents. Cotton for working, 15 cents extra; silk for working, 30 cents extra. Perforated stamping pattern, 20 cents. No transfer pattern. A diagram will be sent with each pattern.

No. 16-11-32. BATH TOWEL. *Size,* 19 x 36 *inches.* Design stamped on a towel of Turkish fabric, 30 cents. Cotton for working, 15 cents extra; silk for working, 25 cents extra. Perforated stamping pattern, 20 cents. No transfer pattern. A diagram will be sent with each pattern.

Stamped Household Linens

For each Priscilla subscription you send us at the regular price (unless it be for yourself or a member of your immediate family), we will GIVE you, as payment for your efforts in our behalf, 50 cents' worth of any Priscilla fancy-work patterns, stamped goods, materials, or supplies, you to make your own selection from this or any other issue of The Modern Priscilla, or from the Priscilla Fancy Work Catalog. Subscriptions may be either new or renewal.

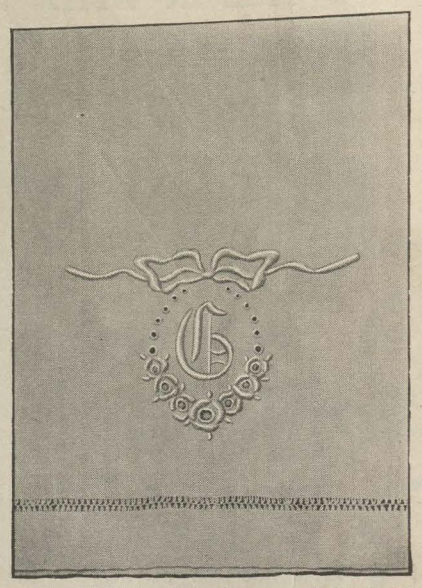
YOUR OWN SUBSCRIPTION or a subscription for a member of your immediate family counts provided one or more other subscriptions are sent at the same time. If premium payment is to be claimed, subscriptions must be sent at the following prices: In United States or possessions, $1.00 for each yearly subscription; in Canada, $1.25 per subscription; in foreign countries, $1.50 per subscription.



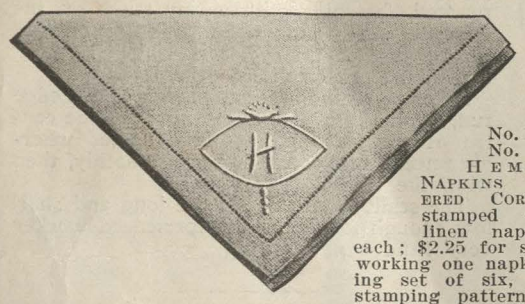
No. 16-8-40. PILLOW SLIP. *Size,* 22 x 38 *inches.* Design stamped on white linen, one pair, $2.75 *Special Price.* White cotton for working, 27 cents extra. Perforated stamping pattern, 30 cents. No. 16-8-41. SHEET. Design stamped on pure linen sheeting (excellent quality), 90 x 99 inches, $7.75 *Special Price;* 90 x 108 inches, $8.75 *Special Price.* White cotton for working, 30 cents extra. Perforated stamping pattern, 40 cents. No. 16-8-42. SHEET SHAM. (Not illustrated.) Design stamped on pure linen sheeting (excellent quality), 90 x 27 inches, $2.50 *Special Price.* White cotton for working, 30 cents extra. Perforated stamping pattern, 40 cents.

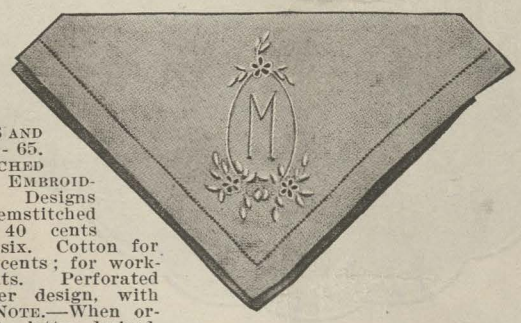
Transfer patterns of these designs are not supplied.

Remember when ordering to *print* or *write* plainly the letter of the design desired.

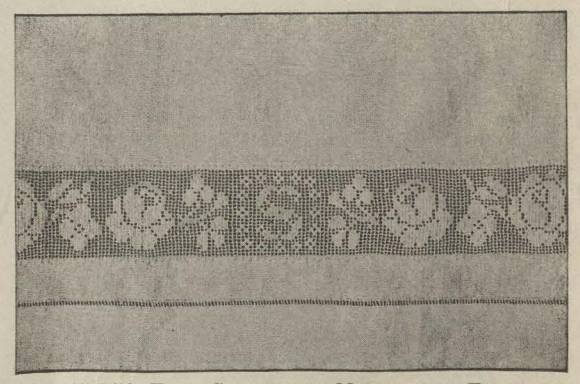


No. 15-7-57. OLD ENGLISH LETTER IN AN EMBROIDERED WREATH. *Size,* 22 x 40 *inches.* Design and one letter stamped on plain linen huckaback, not hemstitched, $1.10. Cotton for working, 6 cents extra. Perforated stamping pattern, design and one letter, 20 cents. Transfer pattern, design and one letter, 10 cents.

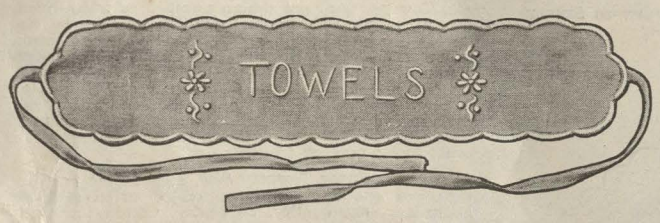




No. 13-9-66 AND No. 13 - 9 - 65. HEMSTITCHED NAPKINS WITH EMBROIDERED CORNERS. Designs stamped on hemstitched linen napkins, 40 cents each; $2.25 for set of six. Cotton for working one napkin, 3 cents; for working set of six, 9 cents. Perforated stamping pattern, either design, with one letter, 10 cents. NOTE.—When ordering please mention the letter desired.



No. 15-7-58. FILET CROCHET FOR MARKING AND TRIMMING. Fine linen huckaback, 22 inches wide, $1.00 a yard. Crochet cotton Nos. 70 or 80, 28 cents a ball; two balls for 55 cents. Steel crochet-hook No. 11, 10 cents. Black and white block pattern of design, 10 cents. Black and white block pattern of Cross-Stitch Alphabet No. 1, 10 cents.



No. 15-7-13. TOWEL STRAP. Design stamped on white linen, 15 cents. White cotton for working, 3 cents extra; silk for working, 10 cents extra. Perforated stamping pattern, 12 cents. Transfer pattern, 10 cents.

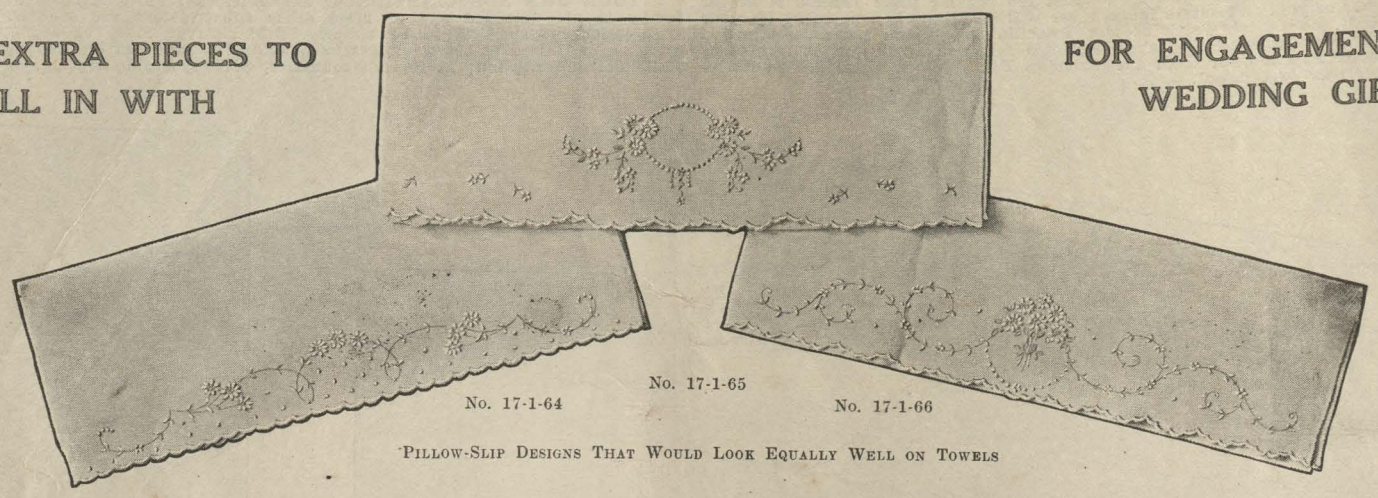
No. 16-8-1, PINCUSHION, AND No. 16-8-2, BUREAU SCARF

No. 16-8-1. PINCUSHION. Design for top of cushion stamped on white linen, medium weight, and linen not stamped for back, 35 cents. Cotton for working, 24 cents extra; silk for working, 40 cents extra. Perforated stamping pattern of design, 20 cents. Transfer pattern, 10 cents. White muslin-covered mount, 5½ x 15 inches, 35 cents.

No. 16-8-2. BUREAU SCARF. *Size,* 16 x 44 *inches,* without crocheted edge. Design and one script letter stamped on white linen, medium weight, $1.00. Cotton for working, 35 cents extra; silk for working, $1.20 extra. Perforated stamping pattern, design for centre and one end, and a 2-inch script letter, 35 cents. Transfer pattern, design and one letter, 15 cents.

SOME EXTRA PIECES TO FILL IN WITH

FOR ENGAGEMENT AND WEDDING GIFTS



No. 17-1-64 No. 17-1-65 No. 17-1-66

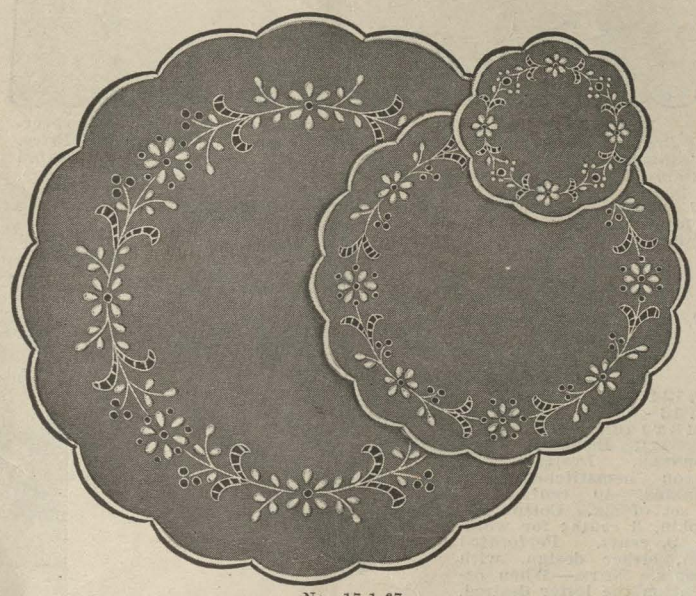
PILLOW-SLIP DESIGNS THAT WOULD LOOK EQUALLY WELL ON TOWELS

Household Linens that are All White

THE question of keeping the linen supply well rounded out is only met by constant effort and watchfulness. Always there is the question of an extra piece here or there, and then there are gifts to be made.

A pair of embroidered pillow-slips is a present acceptable to any future housekeeper. The three pictured above are all in attractive daisy patterns equally good on twenty-two-inch towels. There are a few eyelets in the smaller flower centres, and the rest of the work is solid.

Another good towel design is that shown in the lower right-hand corner of the page. It is a small towel and the entire design appears on the centre when folded as shown. The letter should be padded with running stitches, and smoothly worked in satin-stitch. Eyelets are run before the material is punched with a sharp stiletto, then the material is folded back and the edges are whipped.



No. 17-1-67

A BIT OF CUT-WORK ADDS VARIETY IN TABLE LINENS, AND WHEN SO SIMPLE IT WILL BE FOUND AN EASY FORM OF EMBROIDERY

AN exceptionally good-looking doily set, shown at the left, has just enough cut-work in its design to make it interesting without becoming difficult. Seven and twelve inch doilies with an eighteen-inch centre make it a very practical set for small companies when the table has in no extra leaves.

To work the open leaves successfully, one should run the lines with fine stitches. Carry the thread across as each bar is reached, fastening with a tiny stitch on the opposite side and wrap this foundation thread just as an eyelet is whipped, being careful not to catch into the linen.

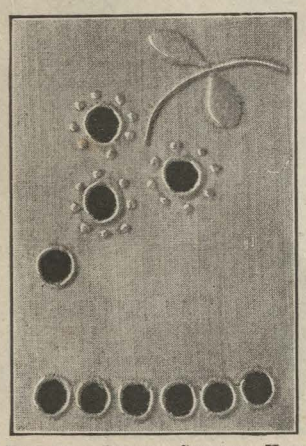
After all of the bars are made and the edge run, cut the linen lengthwise through the centre of the leaf and at right angles wherever necessary to fold it back smoothly, then whip the edges.

The scallops on this set are long and shallow enough to give an inexperienced worker very little trouble.

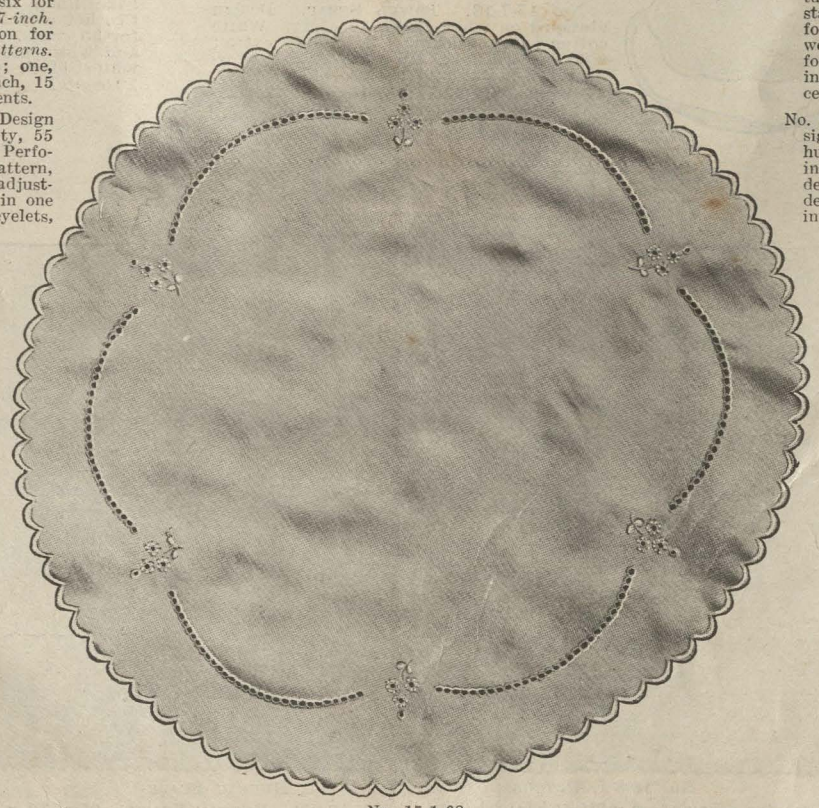
No. 17-1-67. LUNCHEON SET. CENTREPIECE. *Size, 18-inch.* Design stamped on white linen, good wearing quality, 55 cents. Cotton for working, 34 cents extra. DOILIES. *Size, 12-inch.* Stamped white linen, six for $1.60. Cotton for working, $1.20 extra. *Size, 7-inch.* Stamped white linen, six for 90 cents. Cotton for working, 55 cents extra. *Perforated stamping patterns.* One, 18-inch, 35 cents; one, 12-inch, 25 cents; one, 7-inch, 15 cents. *Transfer patterns.* One, 18-inch, 15 cents; two, 12-inch, 15 cents; six, 7-inch, 15 cents.

No. 17-1-68. CENTREPIECE. *Size, 18-inch.* Design stamped on white linen, a soft, yet firm, quality, 55 cents. Cotton for working, 21 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents. Stiletto with ebonized handle and adjustable gauge, 25 cents. All-in-one stiletto (two in one case), steel, for cutting both round and oval eyelets, 35 cents.

Stamping paste, with directions for using, 10 and 25 cents a box.



FULL-SIZE DETAIL, SHOWING HOW THE EMBROIDERY ON THE CENTREPIECE AT RIGHT SHOULD LOOK WHEN FINISHED



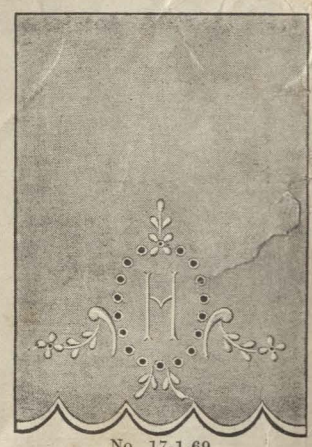
No. 17-1-68

THE LINES OF EYELETS ARE UNUSUALLY EFFECTIVE IN THIS CENTREPIECE

No. 17-1-64 TO No. 17-1-66, INCLUSIVE. PILLOW SLIPS AND TOWELS. Any one design stamped on white linen, exceptionally good quality, for PILLOW SLIPS, *size* 22 x 40 *inches*, one pair, $3.15; on bleached cotton tubing, same size, one pair, $1.00. Any one design stamped on imported all-linen huckaback, fine quality, for TOWEL, *size* 22 x 38 *inches*, $1.00. Cotton for working PILLOW SLIPS, any one design, 35 cents extra; for working TOWEL, 18 cents extra. Perforated stamping patterns, 30 cents each. Transfer patterns, 15 cents each; two for 25 cents.

No. 17-1-69. GUEST TOWEL. *Size,* 15 x 24 *inches.* Design and one letter stamped on imported all-linen huckaback, fine quality, 50 cents. Cotton for working, 14 cents extra. Perforated stamping pattern, design and one letter, 25 cents. Transfer pattern, design and one letter, 10 cents. Be sure when ordering to *print* or *write plainly* the letter desired.

Embroidery commenced on any one piece, 75 cents additional.



No. 17-1-69

A GUEST TOWEL THAT SHOWS EXCELLENT TASTE IN ITS CHOICE OF DESIGN. Note how well the letter is suited to the whole.

COLGATE'S

Fine Soaps and Perfumes for Xmas

For the little gifts, for those purchased at the last minute—nothing could be better than one of the many "Colgate Comforts." You would be glad to receive any of them from a friend—and so will friends be glad to receive a Colgate gift from you. For every child in the household, buy a large tube of Ribbon Dental Cream from your dealer. We will send free, on request, a copy of our amusing booklet "The Jungle School" to go in the Xmas stocking with it. Address Colgate & Co., Dept. 39, 199 Fulton St., New York

Welcome Gifts for Her

Florient Perfume
Charmis Cold Cream
Cashmere Bouquet Soap
Monad Violet Soap
Mirage Cream
Éclat Face Powder

Welcome Gifts for Him

Shaving Stick, or Cream
Coleo Soap
Lilac Imperial Toilet Water
Mirage Cream
A box (6 tubes) of Ribbon Dental Cream

Gifts for Good Children

A large tube of Ribbon Dental Cream
Week-End Package
Young People's Perfumes
Miniature Size Extracts
Baby Talc

Colgate Gifts for Everybody

Make useful Gifts, not gimcracks. The name "Colgate" on Fine Soaps and Perfumes corresponds to "Sterling" on silver.

F. W. WOOLWORTH CO.

5 AND 10 CENT STORE

MORE than 850 Woolworth 5 and 10 Cent Stores covering the entire United States sell the famous *Woolco* Cottons. These Cottons have literally leaped into favor for all kinds of crocheting and embroidery work. Sales are enormous — the strongest proof of popularity and *quality*.

Woolco QUALITY CROCHET and EMBROIDERY Cottons

are *smooth-working*, non-shrinkable and hold their color and lustre. They do not "*rough-up*" or "*kink.*" American made and superior, we believe, to any you can buy, domestic or imported.

When you do some especially fine needlework or crocheting, try *Woolco*.

Woolco is sold *exclusively* by F. W. Woolworth Co. Stores — more than 850 of them. You can buy it there — and only there.

If you are not near a Woolworth Store, send your order, at the price quoted, plus postage (at the rate of 3 cents a large ball, 2 cents for 4 balls of tatting cotton, and 2 cents for 3 skeins) to F. W. Woolworth Co., 490 Washington Street, Boston. Circular and color list upon application.

F. W. WOOLWORTH CO.

(Prices quoted are for stores in the United States only)